

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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PRICE 25 CENTS

126 Paintings Bring \$607,000 in Brownlow Sale

J. & S. Goldschmidt Galleries
Pay \$86,870 for Van Dyck
Portrait in Christie Sale of Old
Masters on May 3

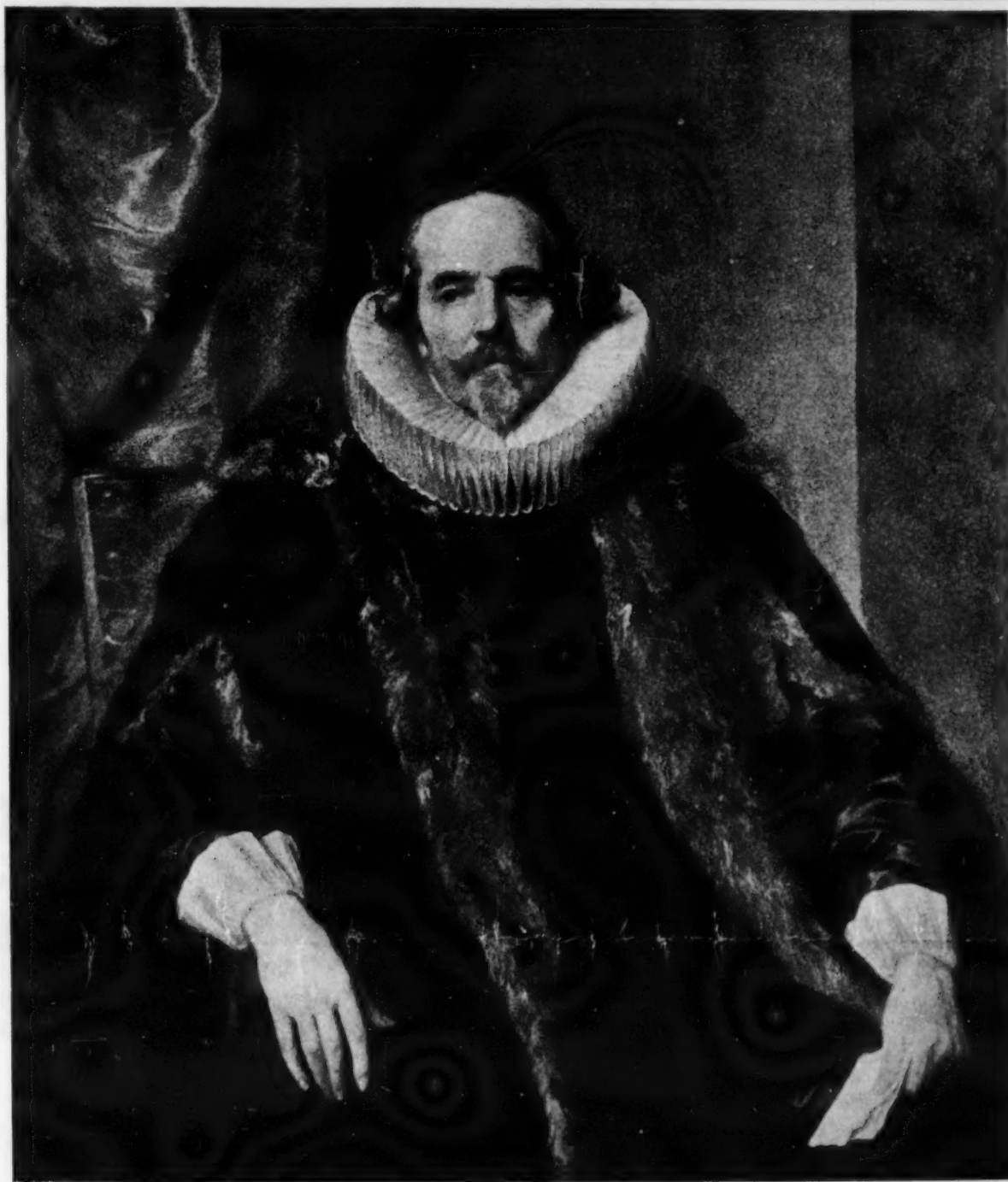
LONDON.—The sale of Lord Brownlow's paintings at Christie's on May 3rd, with its grand total of \$607,000 for one hundred and twenty-six old masters, may be considered as a propitious opening for the London art season of 1929. Considering the percentage of speculative paintings in the sale, the range of prices was good, and the works of unassailable quality held their own despite the inevitable low sums paid for the "bargains."

As had been generally anticipated, Van Dyck's portrait of M. Jacques Leroy, president of the Chamber of Commerce at Brabant, aroused the keenest competition of any work in the sale, and after spirited bidding was knocked down to the J. & S. Goldschmidt Galleries of Berlin, Frankfurt and New York for the sum of \$86,870. Cited in Smith's *Catalogue Raisonné* and in Sir Lionel Cust's publication, the pedigree of this noble portrait, which was purchased by Lord Brownlow from Mr. Buchanan in 1808, was probably the most distinguished of any in the sale.

The second highest price of the sale was attained by Rembrandt's "Portrait of a Warrior," signed and dated 1651, which was secured by the Savile Galleries of London for \$78,000. This painting was not in the Brownlow property, but came from the collection of Mrs. Reeves of Avonmouth House, Christchurch, who inherited the picture from her father, James Hall. The high price secured for this work came as something of a surprise, as its pedigree was far less distinguished than either of the two Brownlow Rembrandts—"Isaac Refusing Esau his Blessing," and "Cottage Scenery." The first of these, which in 1754 was valued at \$100 in London, brought \$41,000. The fact that several of the five pictures given to Rembrandt were of distinctly speculative interest, was indicated by the range of prices, which went all the way from the \$78,000 paid for the "Portrait of a Warrior," down to \$110 for the "Portrait of an Old Lady," listed in the works sold by order of Lord Hastings.

According to a report published in *The New York Times*, the successful bidders in the sale were practically all London dealers buying on speculation or on commissions of private patrons whose names were not revealed. As a fairly large proportion of the paintings of the sale were of a rather speculative value, the range of prices was on the whole rather low. The four Titians were a notable instance; one, the "Portrait of Navagero," selling for \$16,000, while the other three works given to the master brought only \$6,000 for the lot.

As was generally anticipated prior to the sale, Romney's portrait of Lady Hamilton as "Cassandra," which bore an excellent pedigree, was one of the most desired paintings in the sale. It was finally knocked down for \$42,500. Another good price among the few works of the English school was attained by Hoppner's double portrait of John and Henry Cust, which started with a \$25,000 bid and a few seconds later was knocked down for \$50,000. Morland also aroused the enthusiasm of those present, his "Dancing Dogs," from the collection of Walter Burns, bringing \$44,000 which constituted a new record for works by this artist. Goya's "The Sermon," also from the Burns' property and formerly in the Alphonse Kann



PORTRAIT OF JACQUE LEROY

By VAN DYCK

Purchased by J. & S. Goldschmidt at the sale of Lord Brownlow's collection at Christie's on May 3rd for \$86,870, the highest price of the sale

AYER ANTIQUE SALE BREAKS RECORDS

The record prices brought by several of the items in the collection of American antiques from New England formed by Fred Wellington Ayer of Bangor, Maine, support the theory that the sale of the Reifsnnyder American furniture collection, at the American Art Galleries, New York City, has established a new price standard for American antiques.

The Ayer collection, which followed on the heels of the Reifsnnyder, sold the afternoons of May 3rd and 4th, also at the American Art Galleries, included only

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collection, went for the relatively low sum of \$14,000.

The conviction of the assembled company as to the authenticity of a "Coronation of the Virgin" given to Giotto, was quite evidently not very strong, as this work brought only \$2,000. Several works by some of the English artists who are generally assumed to bring huge prices regardless of quality, brought very modest sums. The most striking instance of this was Reynolds' huge portrait of Princess Caroline Matilde, afterwards Queen of Denmark, which despite its citations in Graves and Cronin and Sir Walter Armstrong, brought only \$1,600. Raeburn's portrait of George Bruce, sold by order of the executors of Dr. C. du Preller of Edinburgh, whose wife was granddaughter of the sitter, was knocked down for only \$3,100.

JACQUES SELIGMANN HIGHEST BIDDER ON PORTLAND VASE

When announcement was made in last week's ART NEWS of the withdrawal of the Portland Vase, from the Christie sale, the name of the under-bidder had not yet been received. We have since learned that the firm of Jacques Seligmann offered the highest bid of \$145,000, which, however, failed to meet the owner's reserve.

Leuchtenberg Collection Sold at Graupe's

BERLIN.—The dispersal, at Graupe's, of the Duke of Leuchtenberg's collection was a great success. The sale was attended by dealers and collectors from America (including Mr. Vollbehr), from London, Paris and Florence. The highest price, M 30,000, was paid for a manuscript of Italian origin dated 1449, containing Livius' story of the Second Punic War, which occasioned a brisk bidding contest. The second highest price, M 24,500, was reached by the famous Schoppmeyer collection of faithful copies of medieval illuminations. In-

RECENT ACCESSIONS OF DETROIT MUSEUM

DETROIT.—One of the most interesting and satisfactory examples of early Chinese bronze sculpture was recently acquired by the Detroit Museum, in the form of a standing figure of the Buddha Maitreya nearly four feet in height. Maitreya is the Buddha of the future and is here represented clothed in long robes with gracefully conventionalized folds, the arms held close to the body and the hands extended in gestures expressing argument and charity. The robe is of bark bronze, with traces of gilt ornament indicating the original texture.

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cunabula were much sought after: Petrus de Abano, *Regiomontanus*, Mantua, 1472, M 9,500; Thomas a Kempis, *De imitatione Christi*, M 12,100; and Vincetinus Bellovacensis, *Seculum historiale*, M 9,000.

Illustrated books sold included: Ackermann's *Repository of Arts, Literature*, etc., M 9,000 and Dorat's *Lettres en vers et oeuvre mêlées* M 2,350. A collection of Daumier's contributions to Charivari sold for M 3,500; La Borde's *Choix de Chansons*, for M 3,500; La Fontaine's *Fables choisis*, for M 3,500; Louis XV, *Cours des principaux fleuves et rivières de l'Europe*, for M 17,500; Voltaire's *Oeuvres complètes*, for M 9,500; Montesquieu's *Temple de Guise*, M 3,005; Bodoni prints, Homer's *Iliad* in 3 volumes, M 14,500; and *Manuale Tipografico*, M 3,000. F. T.-D.

Two Hamilton Pictures Bring \$500,000

"Crucifixion" by Piero della Francesca Bought by Duveen for \$375,000. Schinasi Buys Lippi's "Madonna" for \$125,000

A new American auction record was established at the Anderson Galleries on May 8th when the small panel representing the Crucifixion, painted by Piero della Francesca, was sold to Sir Joseph Duveen for \$375,000. This picture and a Madonna and Child by Filippo Lippi, bought by Leon Schinasi for \$125,000, both formerly in the collection of Carl W. Hamilton, were sold in an auction which promised to be the most spectacular in sales history.

The "Crucifixion" alone had been appraised at considerably more than the amount paid for both pictures. In anticipation of the event pictures were taken for the news reels and arrangements made to broadcast the sale over the radio, the first time that this has ever been done. The broadcast was a complete success and is said to have been most dramatic. The voice of Mr. F. A. Chapman, auctioneer, calling the bids, asking for higher and higher sums, conveyed a sense of tension and excitement to the radio audience.

In spite of Mr. Chapman's efforts, and the radio demonstrated the fact that he did everything possible to stimulate bidding, the atmosphere of the salesroom was apathetic. Bidding was slow; there were none of the expected contests between eager buyers, no sense of hard won victory or gallant defeat.

For the Piero della Francesca, Mr. Chapman asked for an opening bid of \$150,000. Neither this nor the \$125,000 which was the second demand were forthcoming. At \$100,000 the bidding started, reached \$200,000 in two bids and then climbed slowly, \$25,000 at a time, to \$375,000 at which price it was knocked down to Sir Joseph Duveen.

With the exception, probably, of a few men in the room the result was a complete surprise and a real disappointment. The painting had been appraised at \$800,000; it had been described, truly, as a masterpiece of the Renaissance and one of the rarest treasures in the world. What, under other conditions, it might have brought may never be known but there was a very noticeable lack of free bidding, a routine spirit, as though the result had been predetermined and the actual auction were merely a matter of form. Sir Joseph Duveen, the purchaser of the picture, was not present and his bids were made, with a deliberation which took the edge from any possible excitement, by a representative. Beyond the 300,000 dollar mark, apparently an order bid, the opposition was perfunctory and stopped abruptly when what proved to be the last word was reached. In spite of the fact that a new record had been created and the price was by far the highest ever reached by an early Italian picture at auction, the sale at \$375,000 was a stunning surprise to most of those in the room.

Little spirit was left when the second picture, Fra Filippo Lippi's "Madonna and Child" was put up. The bidding opened at \$100,000 and an advance of \$25,000 was denied. For a time it seemed as though the picture would be sold on the first bid but after a considerable

(Continued on page 5)

Cahen Collection of French Paintings and Drawings To Be Sold

PARIS.—The large collection of late XIXth century French paintings and drawings formed by M. Gustave Cahen is to be sold in four sessions at the Georges Petit Galleries in Paris. The first and most important session will be held on May 24th. Others occur on June 5th, 6th and 8th.

In the opening sale the most interesting feature is the long series of watercolors, pastels and paintings by Boudin, thirty-one examples of which thirteen are paintings. There is a small drawing by Daumier, three drawings by Forain, five by Gavarni, three by Jongkind and two by Rops. The paintings include single works by Corot, Courbet, Guillaumin, Renoir, and Sisley, two by Pissarro and three by Monet. Of an earlier date are a Boucher pastorelle and a number of school pictures.

The most interesting of the Boudin drawings are numbers three, five and ten, all of them studies of figures on the beach at Trouville. Among his paintings several of Trouville are also included as well as a number of marine pictures. Number forty-four, "La Plage de Trouville, 1864" is among the finest.

The Daumier drawing, about five by seven inches, is signed "H. D." and has three studies of heads on the one sheet. None of the three Forains, an ink drawing, a watercolor and a crayon drawing, is illustrated in the catalogue. Each of the five Gavarnis is a study of a single figure. The Jongkinds are watercolors—one of boats and windmills, one of a fountain and another of a peasant cottage. Both of the Rops are also watercolors—a nude and a woman with a fan.

The Corot is a small canvas, "Montagnes d'Auvergne," dated 1841-42, which was included in the Corot sale. It is not illustrated in the catalogue.

Courbet's "Portrait de jeune femme" appears to be one of the finest paintings in the sale. The picture shows the head and bust of a young woman wearing a wide, low-crowned hat and a dark dress with a simple, white collar. Her serious, finely modeled face is turned toward her left. The canvas is signed and dated (18) 57.

Guillaumin's landscape represents a narrow, wooded valley through which a small stream runs. The Monets include a sketch of sail boats and beach at Etretat, a landscape dated 1869 and a painting of a woman in a white dress holding a green parasol over her head. Behind her

is a sunlit park. The Pissarros date from 1894 and 1902. The former is a Belgian landscape of wide fields dotted with small cottages, the latter a scene from the outer port at Dieppe—a quay lined with people in the foreground, moored boats. The harbor and the town beyond. Renoir's landscape shows an orchard with a large pear tree in the right foreground. It dates from 1875. Sisley's painting is also a landscape, a picture of the mill at Moret.

In the second and third sessions the greater part of the sale will be devoted to watercolors and drawings by Boudin. There are about eighty of these. A pencil drawing by Forain, two by Jongkind and six by Rops are also included. The fourth session is made up of M. Cahen's collection of drawings by Henry Monnier.

AYER ANTIQUE SALE BREAKS RECORDS

(Continued from page 1)

498 catalogue numbers, mostly American furniture, mahogany, pine, maple, etc., chiefly New England in origin. There were also in the collection a small group of good English pieces and a few European items. The New England furniture included one of the largest and most complete collections of Windsor chairs in America, with some very rare types. Sandwich glass, pewter, brass and lamps were also represented.

The \$7,500 paid for the Duncan Phyfe card table was one of the records, \$4,000 for a Duncan Phyfe card table in the Hudnut collection having stood as the previous high mark. Banjo clocks in Mr. Ayer's collection also brought record prices and the \$2,350 paid for a Timothy Chandler tall-case clock also established a new high record. Editorial comments on the high prices fetched by numerous Reifsnnyder pieces suggested that it was still slightly open to question that new price standards had been permanently established for antique American furniture and decorations, the assumption being that the name of the Reifsnnyder collection must be taken into consideration. The sale of the smaller Ayer collection coming after the Reifsnnyder and establishing new high records on several items seems conclusive proof enough.

The buyers at the two sessions of the Ayer sale included dealers and private collectors. Among the high prices brought were:

AYER AMERICAN ANTIQUES

American Art Association—American furniture, also sandwich glass, pewter, brass, etc., and a small group of European furniture, collected by Fred Wellington Ayer of Bangor, Maine, were sold by his order on May 3rd and 4th. The grand total was \$86,743. Important items and their purchasers follow:

170—Sheraton inlaid mahogany card table, American, circa 1795; Charles Arthur, \$300
186—Parcel-gilded mahogany wall mirror, American, circa 1790; Mrs. E. W. Hill, \$360
206—Carved mahogany grandmother clock, English, XVIIIth century; S. P. Knight, \$400
208—Finely turned maple slat-back Pilgrim armchair, New England, circa 1680; H. P. Faulkner, \$500
209—Painted carver side chair, New England, circa 1660; Charles Arthur, \$300
210—Painted carver side chair, New England, circa 1660; similar to preceding; Charles Arthur, \$450
215—Inlaid mahogany tall-case clock, with original maker's label, Aaron Willard, Boston, circa 1800; B. Brown, \$1,600
231—Carved burl walnut secretary-cabinet, Holland, XVIIIth century; L. J. Marion, agent, \$450



"STEEL"

By SIDNEY B. WAUGH

Winner of Prix de Rome Sculpture, 1929
Photo courtesy of the Grand Central Galleries

ROMANINO FRESCO IN BRESCIA CHURCH

BRESCIA.—An important work of art, a fresco by Girolamo Romanino, has been discovered in the monumental church of San Francesco at Brescia. Other frescoes of considerable importance have appeared in the course of restorations which are intended to clear the nave of the church. K. R. S.

sion of composure proper to one who has found the secret of existence.

There is only one other figure of the same size and period known, and that is in the Metropolitan Museum in New York. It stands on a pedestal which bears an inscription identifying it as Maitreya and dating it 486 C.E. Our figure is of a somewhat later date, probably of the early T'ang dynasty, the VIIth century, as indicated by the increased stylization of the garment and the greater solidity and force of the figure. Indeed we may readily see this Buddha of the future as an epitome of the strength and power that spread Buddhism over all of the Far East.

A number of other valuable and interesting objects have been acquired recently by the Institute, both by purchase and gift.

From the famous Reifsnnyder sale, the Institute acquired a beautiful Duncan Phyfe sofa, one of the famous Savery arm-chairs, a pair of slat-back arm-chairs, a fine Carolean side-chair, two mirrors, one of Queen Anne design made by John Elliott of Philadelphia, and one a Hepplewhite style.

Among other notable additions to the Institute collections which have recently been acquired by gift are a beautiful Madonna and Child of the school of Fabro, about 1400, which was presented to the Institute by Mr. and Mrs. Edward Fisher; a handsome portrait of a Gentleman, by Moroni, the gift of Howard Young, of New York City; a beautiful Indian rug of the XVIIth century, the gift of Mr. and Mrs. Edsel Ford; a fine Persian rug, the gift of Henry C. Stevens, and four illuminated pages from an early Italian manuscript, the gift of Durlacher brothers.

The Institute has also recently purchased a number of etchings by Gifford Beal, a print of Notre Dame by the great architectural etcher, Meryon, and a watercolor study of July 14th, Bastille Day in Paris, full of life and movement, by the American painter, Richard Lahey.

RECENT ACCESSIONS OF DETROIT MUSEUM

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tile pattern, and the face, hands and bare feet are gilded. Traces of blue pigment show in the hair, which is arranged in close waves upon the head and the ushnisha, that extension of the head which is necessary to accommodate the superhuman enlightenment of a Buddha. The ears have the long lobes associated with such images, and the hands show the webs between the fingers that constitute one of the thirty-two superior marks of Buddhahood. The body is realistically modeled under the close-fitting robes and shows a solid and stocky frame, while the face bears an expres-

234—Hepplewhite carved white mahogany caned settee, American, about 1785; L. J. Marion, agent, \$525
394—Paneled oak chest, Connecticut, XVIIth century; Charles Arthur, \$2,000
399—Inlaid mahogany dwarf tall-case clock, American, about 1820; C. P. Knight, \$1,150
405—Parcel-gilded mahogany banjo clock, made by Simon Willard, Boston, about 1815; Collings & Collings, \$2,700
408—Painted comb-back writing-arm Windsor chair, American, XVIIIth century; Collings & Collings, \$1,900
412—Hepplewhite carved and gilded filigree mirror, American, about 1790; Collings & Collings, \$1,000
412A—Willard inlaid mahogany banjo clock, American, about 1810; Charles Arthur, \$1,900
412B—Inlaid mahogany miniature tall-case clock, Aaron Willard, Boston, about 1800; Charles Arthur, \$1,700
413—Maple miniature tall-case clock, made by Timothy Chandler, Concord, New Hampshire, about 1800; W. Raymond, \$2,350
434—Hepplewhite inlaid mahogany "Louisiana" card table, American, about 1812; Collings & Collings, \$4,100
444—Carved mahogany lyre card table, by Duncan Phyfe, New York, about 1800; Charles Arthur, \$7,500

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PRIX DE ROME WON BY YALE STUDENT

The annual Prix de Rome award in painting was given on May 5th to a young South Carolina painter who has worked his way through the Yale Art School as a waiter. The award, which has a cash value of about \$8,000 will enable the winner, John M. Sitton, Greenville, South Carolina, twenty-two years old, to spend three years studying in Rome.

This year's prize award in sculpture was won by Sidney B. Waugh, twenty-five, of Amherst, Massachusetts, who has spent the last two years in Paris as a pupil of the French sculptor, Henri Bouchard. This, like the award in painting, enables the winner to spend three years of study at the American Academy in Rome.

First honorable mention in painting went to Olindo Ricci of New York. Others who received honorable mention in painting were John E. Otterson, Jr., New Haven, Connecticut; Enrique L. Ruiz, Manila, Philippine Islands, and Thomas M. Stell, Jr., Dallas, Texas. In sculpture first honorable mention was given to William Marks Simpson, Jr., Norfolk, Virginia. Others to win honorable mention in sculpture were Warren T. Mosman, Bridgeport, Connecticut and Isamu Noguchi, New York.

There were twenty-one competitors in painting and ten in sculpture, representing all parts of the country and most of the leading art schools. The competition is open only to unmarried men, citizens of the United States, less than thirty years old. The awards were made at the Grand Central Art Galleries, where the work of the contestants was on exhibition through May 10th.

While several examples of work by the various competitors were considered by the judges, the specific painting which caused them to give the prize to Mr. Sitton was his canvas, "Flight from Earth," which depicts two free spirits, typified by idealized female figures, beckoning to two other figures unable to rise above earthly things.

Mr. Sitton is to be graduated this year from the Yale Art School. After graduation from the high school in Greenville, South Carolina, where he worked during afternoons in a radio shop, he entered Yale in February, 1925. To defray expenses he began work at once in a restaurant at 94 Howe Street, New Haven. Although he won a scholarship for his final year at the art school there, he continued to serve as a waiter until a week ago.

Sidney B. Waugh received honorable mention in the Prix de Rome competition in sculpture last year. He is a son of Frank Albert Waugh, Professor of Horticulture and Landscape Gardening in the Massachusetts Agricultural College. His outstanding work submitted in the Prix de Rome contest is a figure of a French dock worker, called "Steel."

This year's jury in painting consisted of Edwin H. Blashfield, chairman; Arthur Covey, Barry Faulkner, Douglas Volk, Ezra Winter and Salvatore Lascari. The members of the jury in sculpture were Herbert Adams, chairman; James E. Fraser, John Gregory and Charles Keck. The prize winners will report to the American Academy in Rome on October 1st.

DEALERS ELECT OFFICERS FOR YEAR

The American Dealers Association elected the following officers for the coming year at a meeting held on the evening of May 7th: president, F. Newlin Price; vice-president, Otto Torrington; treasurer, Robert Macbeth; secretary, Walter Grant.

It was reported at the meeting that the second edition of a *Short Course in American Art* was exhausted. More than two thousand copies have been sold. It was also reported that representatives of the English print dealers had been investigating the causes of the American complaint.

The authentication service of the Association has been in great demand. Many inquiries have been received and answered.



"PORTRAIT OF A COURT LADY" By JEAN MARC NATTIER

Included in the sale of the Joseph Cremer collection to be sold on May 28th at the galleries of A. Wertheim, Berlin

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TAPESTRIES BRING HIGH PRICES

PARIS.—The last week in April MM. Lair-Dubreuil and Desvougues, assisted by MM. Lasquin and Pape, sold the furniture and art objects belonging to the late Dr. Aumont at the Hotel Drouot. The tapestries brought the biggest prices, notably a set of seven little panels in beautiful XVIIIth century tapestry, probably from the Aubusson manufactory, presenting pleasing compositions. After a first bid of 200,000 francs, they were

knocked down to M. Roseneau for 242,000 francs. A Flemish tapestry of the beginning of the XVIIIth century, representing a fête in a park, brought 70,100 francs. A panel of Aubusson tapestry of Louis XV's time showing a stag hunt, for which 50,000 francs was asked, reached 105,000 francs, and a Louis XVI Aubusson "cantonnière" in tapestry, brought 35,000 francs.

A small flat writing table in veneered wood of the Louis XV period, bearing the mark of Reizel, brought 22,500 francs; a Louis XV veneered wood secrétaire 30,500 francs, and a small roll-top desk in veneered wood with branches of flowers in marquetry, 29,000 francs.

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A HUBERT ROBERT BRINGS 360,000 FR.

PARIS.—After lively bidding, a picture of "Le Vieux Pont" by Hubert Robert, XVIIIth century master of landscape painting, obtained on April 23rd the highest price at the auction of pictures, art objects and tapestries in the Galerie Georges Petit, M. Wildenstein paying 360,000 francs. This painting is of excellent quality and for many years belonged in the collection of Mme. Louis Stern.

On the other hand, another Hubert Robert, although of equal merit but smaller in size, fetched only 39,000 francs, whereas 50,000 francs was asked. "Le Vieux Pont" exceeded the asking price by 210,000 francs. The smaller canvas, called "Une rue," went to M. d'Hauqueville.

A small painting by Schall, a lesser master of the XVIIIth century, at which time he was much in favor, more than tripled the price asked by the auctioneer, when "La Colombe favorite" was knocked down to M. Germain Seligmann

for 185,000 francs. Only 50,000 francs was asked.

Among the art objects, a silver-gilt jug, bearing the mark of Auguste, goldsmith, and dating from 1770, fetched 40,000 francs. A Louis XVI pendulum clock in gilt bronze, with a bacchante on one side of the face and a love on the other, was sold for 30,500 francs. Two Chinese vases from the Polovtsoff collection fetched 29,500 francs.

A chair, or chaise-longue, of the Louis XV epoch and signed by Nadal was sold for 45,500 francs, and a suite of six armchairs and a canopy-bed all bearing Gourdin's name, of the same period, fetched 132,000 francs. Four armchairs, of which the wood was new but the upholstery made from Beauvais tapestries of the XVIIIth century, brought only 35,000 francs although 60,000 was asked.

A folding screen of three leaves, which was embroidered in gold and silk and belonged to the XVIth century, was knocked down at 43,100 francs—18,000 more than was sought. A dressing-table in violet mosaic with two drawers, belonging to the Louis XV period and bearing the signature B. V. R. B., obtained 60,000 francs.

After the high price for the Hubert Robert painting, tapestries set the re-

SOVIET ART ON VIEW AT LEPKE'S

BERLIN.—The Russian State property that will be dispersed in Lepke's second sale on June 4th and 5th, announced in a former report, is now available for inspection. It includes paintings which have so far escaped the notice of scholars, whose appearance on the market may cause some stir. There is, for instance, the portrait of an old man with a string of beads in his hands, labeled Bartel Bruyn. Dr. Friedländer, on seeing this painting, called it unmistakably a work by Joos van Cleve. A surprise may perhaps also be in store for the art world in the form of a "Madonna and Child" of Italian origin which has been given to Titian by serious connoisseurs. A "Holy Hyronimus" by this master is a study for his famous work in the Louvre. There is further a "Lamentation" by Rubens, a very representative canvas though it verges towards an ostentation not present in his best works. Special attention must be drawn to the portrait of a middle-aged man by Paris Bordone, which is particularly fine and impressive. By the same artist is a painting entitled "Mars and Venus." The double portrait by Lorenzo Lotto of a couple sitting at a table covered with a rug, possesses many felicities of design

and composition. The facile and balanced organization of this canvas, the many rich and colorful details of attire and decoration, make it worthy of the careful attention of art collectors. Among Netherlandish works a head of Christ by Rembrandt is outstanding and is a very remarkable piece; it is mentioned in Dr. von Bode's publication on the master. Landscapes by A. van der Velde, by Hubert Robert and by Vernet are also in the collection. A portrait of Allegrain, the sculptor, by Duplessis is likewise worthy of note. A number of splendid pieces of furniture by the famous ebenistes of the XVIIIth century and richly adorned objects of interior decoration in marble, stone, and gilded bronze round out this rich collection. F. T.-D.

NEWARK FEATURES MODERN DESIGN

NEWARK.—An exhibition of hardware and wall paper of American design and manufacture, the second in a series of art in industry exhibitions which the Newark Museum is conducting, will be on view there through the month of May. The purpose of the exhibition is to show that articles of every day use, manufactured in large quantities, can be designed both for beauty and utility.

The influence of the modern decorative movement is plainly seen in the design of wall papers shown at the Newark Museum's second art in industry exhibit. The more ornate designs of a decade or more ago have given way to a beauty which expresses itself in the fewest possible lines and the fewest colors. The samples shown in panels on alcove walls of the gallery should appeal to a wide range of tastes, from conservative to ultra modern. A figured nursery wall paper designed by Tony Sarg and manufactured by the Henry Bosch Company of Newark and New York, and a wall paper patterned with red leaves on a black background designed by the Studio Hesse-McAvoy and executed by Richard E. Thibaut, Inc., of Newark and New York, are conspicuous in the exhibit.

Many suggestions for the selection of interior hardware are made in the hardware sections of the exhibit. Samples and labels there demonstrate that the kind of material chosen must be seen in relation to the wood with which it will be used. Light brass hardware, for example, is shown to be the best to use with natural chestnut trim and doors. Wrought iron, the exhibit shows, har-

SPIRIDON CATALOGUE NOW OUT

BERLIN.—The catalogue of the Joseph Spiridon collection of Paris, the sale of which at Cassirer's on May 31st was announced in No. 18 of THE ART NEWS, has just been issued. This impressive volume, very fully documented and illustrated, has been compiled by the well known expert on Italian painting, Oskar Fischel. Each item is described in detail and all possible references as to composition, pedigree, etc., are provided. The scholarly treatment of all the paintings included places special emphasis on attribution and includes valuable comments on style and execution. The scientific material thus furnished makes this catalogue a standard source of information. The plates are excellent, the lettering and binding of the best.

In addition to the works already discussed in a former letter several very important items should be mentioned. G. Bellini's "Doge L. Loredano with four Nobili," signed and dated 1507; Agnolo Bronzino's "Portrait of a Boy," a late work of the master formerly attributed to Clouet; Fiorenzo di Lorenzo's "Christ Between Two Angels," and "St. Francis Stigmatized"; by a follower of Piero della Francesca, a "Madonna With Child and Angel"; by Benozzo Gozzoli, "Madonna Enthroned"; by Fra Filippo Lippi, "Madonna and Child With Two Angels"; Lorenzo Monaco's "Madonna Enthroned"; Bastiano Mainardi's "Madonna"; Neri di Bicci's "Madonna In a Niche"; and Bartolomeo Vivarini's altarpiece in ten panels. F. T.-D.

PRECIOUS FRESCO IN NAPLES

NAPLES.—Within the next few days, after difficult restorations by Professor Di Gregorio, a fresco by Matteo Preti will be exposed to public view. It was painted during the plague of 1659, in the niche over the Porta San Gennaro of Naples.

This interesting restoration will be followed by that of the Porta Capuana, destined by the past municipal administration to the support of other monuments, since the most important foreign and Italian critics of art declared it to be the most beautiful gate of the Italian Renaissance. K. R. S.



"The Old Inn"

by W. Elmer Schofield

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Common household tools and some of those used by skilled workmen are displayed. The design of tools is shown to be growing more and more practical, as in the case of a hammer with a head which cannot loosen or fly off. Both handle and head have been forged of one piece of steel. The grip is of leather. Another very practical tool is a magnetic tack hammer. There are saws designed to be comfortable as well as tough, flexible and sharp. A hack-saw with a revolver grip handle of hard rubber is shown.

Garden tools, lent by Stumpp & Walter, are attractively displayed in an artificial garden with appropriate garden furnishings. A nursery is suggested in one of the alcoves, the toys and other objects having been lent by Hahne & Company. A case of automobile hardware is shown. A display of copper gutters and leaders designed by Dunphy-Smith Company is a feature of the exhibit.

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Two Hamilton Pictures Bring \$500,000 at Anderson Sale

(Continued from page 1)

pause \$5,000 was added. Only four more bids, each an advance of \$5,000 were made and the picture fell at \$125,000 to Leon Schinasi.

The sale was concluded so quickly, the disappointment was so keen that the crowd which filled the galleries to capacity sat as if stunned when the final hammer fell. Conversation was in whispers, the atmosphere funereal. An event which had been expected to be a battle among the giants had been a well ordered and very brief promenade. Sympathy in an auction room is rarely with the buyer unless he has put up a gallant fight. When he buys, almost without opposition and at what might well be his own price, there is great disappointment.

The fact must not be overlooked, however, that although the results fell far below expectations the price paid was still high. For a picture which can never have great popular appeal, a work of art rather than a decoration with aristocratic associations, \$375,000 is a remarkable price at auction. For the first time in history a great work commanded a figure equal to those for which Eng-

lish portraits are sold. Only one, the famous "Pinkie" has surpassed the "Crucifixion." In spite of the chagrin which the deflation of hopes which may have been exaggerated naturally caused, the value established by this sale sets a new mark for the Italian school and is evidence of the growing appreciation of fine works of art. It is by no means an insignificant matter that a painting as profound as that of Piero della Francesca's should be rated as highly as the examples of vapid prettiness which hitherto have dominated the field. Perhaps the time has not yet come when a great work can command its full value without the aid of a familiar and popular name. But the fact that a work of art can at last compete with a pretty picture is very encouraging.

The sale was largely attended although there was a notable absence of the private collectors who might have been buyers. Several representatives of Duveen Brothers were present although Sir Joseph himself did not appear. Among those at the sale were Mrs. James C. Brady, Maitland F. Griggs, Mr. and Mrs. Walter M. Timken, Michael Friedsam, Thomas B. Clarke, A. S. Drey and Carmen Messmore.

METZGER SILVER SOLD IN PARIS

PARIS.—At the Hotel Drouot on April 23rd Me. Lair-Dubreuil began the sale of M. Lucien Metzger's collection of old silver, which consisted solely of remarkable pieces collected in the course of travels in France and abroad, and was described at length in the catalogue drawn up by M. Hellft, the expert. The seventy lots put up on the first day were keenly bid for. A silver-gilt dessert service by Fritz, of Strasbourg, in its red morocco case of the period, attained 18,100 francs; a milk pot on a little stand decorated with godroons, by Michel de La Pierre II, 23,000 francs; a round soup tureen with handles, the cover having a grenade on top, bearing the mark of P. F. Goguelye (1776), 44,500 francs; a skillet with moulded edge and hollowed spout, with the punch mark of Saurin (1778), a spirit stove with Roettiers' mark (1768), 35,000 francs, and a pair of plates by the celebrated silversmith Francois Thomas Germain, 24,100 francs. A goblet on a godrooned stand, by Marien Lemoine (1716), was knocked down to M. Germain Seligmann for 21,500 francs, and a pair of candle holders, with sides decorated with chased ornaments and with medallions, bearing the mark of Noel Duquesnoy (1709), went to M. Puiforcat for 18,150 francs.

The total for the first day of the sale amounted to more than 500,000 francs. There was a numerous gathering of collectors and dealers present on April 24th at the room in the Hotel Drouot where Me. Lair-Dubreuil conducted the second part of the sale, which brought the total for the sale up to 1,030,000 francs.

Among the pieces for which the bidding was keenest was a bowl with ear-pieces and its ten-sided platter decorated with godroons, with the Marseilles (1740) mark, for which the expert asked 45,000 francs. It was knocked down at 57,000 francs. A goblet with palms on a base ornamented with godroons with the Riom mark, for which 18,000 francs was

asked, brought 39,000 francs, and a silver-gilt dessert service, with the Strasbourg (1775) stamp, in a red morocco case, 54,600 francs. A silver-gilt hunting cup with a base ornamented with godroons, by Jean-Jacques Ehrlen (1732 to 1738), attained 41,000 francs; a little coffee-pot with a round foot, which was exhibited at the Fine Arts Exposition in 1926, and which bears the Rennes (1750) stamp, went for 18,250 francs, and a salver with moulded and twisted edge with the Draguignan (1758) mark, reached 20,500 francs.

LIEUT.-COL. STRANGE, ART CRITIC, DIES

LONDON.—Lieut.-Colonel Edward Fairbrother Strange, who has died in a London nursing home, according to the *London Daily Telegraph*, was a well known authority on etchings, engravings, and Japanese color prints, and was at one time keeper of the Department of Woodwork at the Victoria and Albert Museum.

Born at Worcester in 1862, and educated at the Cathedral School and at Kidderminster Grammar School, he entered the Civil Service and was appointed an assistant at the South Kensington Museum, where for a considerable time he was in charge of the engraving, illustration, and design department, before being made keeper of woodwork.

For many years he was a keen volunteer. In 1916 and 1917, during the Great War, he commanded the 13th Reserve Battalion London Regiment, and in 1918 he was appointed assistant secretary to the Ministry of Food. He was also a member of the Food Council, and in 1920-21 chairman of the Departmental Committee on London Food Markets.

Lieut.-Colonel Strange was the author of many books on art subjects, including *Alphabets; A Handbook of Lettering; Worcester, the Cathedral and City; The Rood Screen of Ranworth Church; Catalogue of the work of Frank Short; Japanese Illustration; Japanese Color-Prints; Hokusai; The Color-Prints of Hiroshige, and Chinese Lacquer*. He also prepared the Victoria and Albert Museum handbook on the color prints of Japan. Colonel Strange was a silver medallist of the Royal Society of Arts, and the editor of *Old Furniture Magazine*.

£440 BROUGHT BY GOZZOLI DRAWING

LONDON.—Gone are the days when drawings in chalk or wash or pen and ink by the old masters, could be picked up for a few pounds apiece, writes A. C. R. Carter in the *London Daily Telegraph*. On April 23rd, at Sotheby's for example, the first portion of the collection formed by the late Mr. William Bateson, F.R.S., brought over £6,000, yet thirty years ago such a collection would have been considered second-rate, and the total would have been little over £500.

Fortunately for England, the early authorities at the British Museum not only saw to it that rare books and manuscripts were bought many days before the fair, but that the finest examples of drawings by the old masters should be garnered in time.

One of these "crowning mercies" was as recent as thirty-four years ago, when, in the teeth of argument the marvellous collection formed by John Malcolm of Poltalloch was bought for £25,000. It is one of the glories today of the British Museum, consisting of nearly a thousand drawings, over 300 engravings, and twenty-four page miniatures from old missals. The outstanding gem is Botticelli's world-famous drawing, "Abundance," still held to be the most beautiful Italian drawing of the XVth century extant, and today its price at auction would be at least the £25,000 for which the whole Malcolm collection was secured.

The present keeper of the Department of Prints and Drawings, Mr. Campbell Dodgson, had been at the British Museum only two years when this great acquisition was made, and he will vividly recall the pride which his predecessor, Sir Sidney Colvin, properly felt in persuading the trustees—and the Treasury—to seize such a national opportunity.

Every drawing sold on April 23rd could be more than matched by those in the British Museum purchased in 1895, at a beggarly average of £25. The highest sum was £440, given by Messrs. Colnaghi for a pen and ink drawing of the Crucifixion by Fra Angelico's follower, Benozzo Gozzoli. Next came a chalk study of a nude female torso, confidently attributed to Giorgione, £390 (Agnew); and this amount was paid by the Savile Gallery for a drawing of Bacchus and Ariadne, in pen and brown wash over black chalk, by Giovanni Battista Tiepolo, born as late as 1696. The late collector was fond of this artist's drawings, and had bought a goodly number of them for moderate sums, much exceeded in the recent sale by such prices as £320 for a sketch of Zephyr and Flora; £200 for an allegory of Time and Love, and a similar sum for a drawing of two bacchantes, all given by the Savile Gallery, who also took Veronese's sheet of studies for a Holy Family at £300, Dr. Beets paying as much as £310 for a Veronese school drawing of a council scene.

As for the eleven drawings by Claude Lorrain, the chief was a view of the Villa Ludovisi, in pen and brown ink and wash, £300 (Savile Gallery). In the Malcolm array at the British Museum there are as many as twenty-five of the French painter's finest drawings.

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Fantin-Latour Brings \$7,750 in Sale of Hollingsworth Collection

LONDON.—A picture of a few roses, and some fruit in a basket, by Ignace Henri Jean Théodore Fantin-Latour, realized 1,550 guineas at Christie's on April 19th, according to A. C. R. Carter in the *Daily Telegraph* of London. This was included in the sale of the collection of the late Mr. A. T. Hollingsworth (the friend of Barratt of Pear's and Sir Joseph (Beecham), who, it is believed, gave less than 100 guineas for it.

In my early days at Christie's I used to see Fantin's flower-pieces fetch 10 and 20 guineas. Indeed it was not until 1894 that one attained 20 guineas at auction. The well known dealer, Mr. W. W. Sampson, on his arrival in London in 1896, put three Fantins in his window—almost opposite Christie's, in King Street—and tried to get 20 guineas each for them. Nobody would have them, so he took them home.

On April 19th the bidding began at 300

guineas, and a Paris collector who had made the journey especially to win this Fantin put up a good fight, but had to yield to Messrs. Reid and Lefevre at 1,550 guineas. The auction maximum for a Fantin is 2,600 guineas for the beautiful "Bourriche de Roses," 1885, in the subject was painted in 1866. The painter, L. Gow sale, 1924. The Hollingsworth who is appreciated in his native country chiefly for his careful portraits, was also fond of imaginative themes, and one such, "L'Aurore," realized 620 guineas (Carroll).

The Turner watercolor, "Splügen Pass," is one of the ten drawings for which the artist tried to obtain 100 guineas apiece, and had to be content with an average of 80 guineas. Ruskin urged his father to buy this one, but failed. In 1878 a band of friends subscribed 1,000 guineas and bought the drawing for him. Afterwards Mr. Hol-

lingsworth acquired it from Mr. Ruskin's legatee, and on April 19th Messrs. Leggatt gave 1,800 guineas for it. One of the famous ten, the "Red Rigi," fetched as much as 7,900 guineas last year, but this "Splügen" was not in such a fine condition. Sunlight is the enemy of watercolors.

Eclectic in his taste, the late collector bought "all the schools," with a preference, perhaps, for the Barbizon and modern Dutch. As the latter have declined in appreciation, there were anticipatory misgivings as to the success of the sale, but, as the result exceeded £21,400, an all-round profit probably accrued. In 1880, for example, a Richard Wilson view of Tabley House was picked up for 67 guineas, which rose to 820 guineas (Savile Gallery), and two very good Morlands, "A Christmas Gambol," 1,100 guineas (Knoedler) and "The Peasant's Repast," 820 guineas (Gooden and Fox), originally cost less.

The chief Corot in the sale, a "Souvenir de Zuydcoote," was the picture which brought 1,900 guineas in 1903 in the collection of a former Lord Mayor

of London, Sir Horatio Davies. It was revalued at 840 guineas (Carroll); another Corot, "Lovers by a Shady Pool," bringing 500 guineas (Miln). But Diaz maintained his former standard of valuation, a Fontainebleau panel realizing 560 guineas (Cooling), and a private bidder, Mr. S. M. Thomson, gave as much as 480 guineas for Charles Jacque's "Interieur de Berger." Millet's "L'Amour Vainqueur" also held its own. In the Sir Cuthbert Quilter sale, 1909, the price was 600 guineas, and on April 19th Mr. Urquhart gave 620 guineas. Josef Israel's "Return of the Flock," too, at 500 guineas (Carroll) was not a disappointment.

Although Alma Tadema's small panel, "A Roman Studio," reached 900 guineas in the Murrieta sale, 1892, 380 guineas, given by Mr. W. W. Sampson, was a good price, as this painter's works have been considerably revalued. A second example, "A Roman Scribe," revalued in 1926 at 320 guineas, now brought 330 guineas (Cooling).

When Alma Tadema reigned in St. John's Wood, dealers such as Gambart

RECENT LONDON AUCTION SALES

LONDON.—Hurcomb's sale at Calder House, Piccadilly, on April 19th fetched £10,750, and included a Charles II gilt porringer and cover, 30 oz. at 345s., £517 10s. (Smythe); a Queen Anne tazza, 28¾ oz. at 145s., £209 16s. 9d. (Smythe); a Charles II plain tankard, 30 oz., at 235s., £352 10s. (Willson); a George III two-handled tray, at 51s. 6d., £135 4s. (Parkes); and a George I square waiter, 11¼ oz. at 125s., £70 6s. 3d. (Willson). A set of P. Egan's *Life in London*, 1820, in 12 parts, with colored plates, fetched £260 (Spencer).

Robinson, Fisher and Harding's recent sale at Willis's Rooms included a Chippendale winged easy chair, on carved cabriole legs, 255 guineas (M. Harris); and a copy of H. Alken's *National Sports of Great Britain*, with 50 colored plates, £440 (Spencer).

would pay 10,000 guineas and over for one of his big classical pictures before the Royal Academy opened its doors. Will those days ever return?



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NASSAU ART LEAGUE HOLDS FIRST SHOW

The Art League of Nassau County is holding its first show in the Memorial Hall of Roslyn, Long Island, from May 6th to 18th. The League has a membership of two hundred, ninety of whom are practicing artists. Over three hundred and fifty canvases have been submitted and of the entire list of entries there have not been any rejections. Artists from the north to south shore and from all parts of Long Island are eligible and there is a representative showing by some very well known painters and sculptors.

The formal opening was held on Monday night, May 6th and awards were made. The jury of award was composed of Alan Bement, Director of Art Center; Leon Dabo, President of Brooklyn Society of Artists; Orlando Rouland, President Allied Artists of America; Florence N. Levy, Director of Design Department, Arts Council.

No charge has been made to the artists and the purpose of the show is to present the canvases for sale to a sympathetic public, for the purpose of stimulating interest and consummating sales.

Mr. T. D. Tallmadge is president of the organization. The show has been organized largely through the efforts of Mr. Arthur J. Wastermayr, chairman of the committee of arrangements, and the entire plan of the exhibition has been to make it a community affair. The Roslyn Community House Association has given War Memorial Hall and the exhibit is open to the public every day.



"SHREWSBURY BRIDGE"

By RICHARD WILSON

Recently acquired by the National Museum of Wales through Messrs. Spink & Son, Ltd., London

WILSON LANDSCAPE FOR WALES MUSEUM

LONDON.—The acquisition of a fine example of the art of that fine landscapist of the XVIIIth century, Richard Wilson, becomes increasingly difficult, since appreciation of his work has of late years advanced by leaps and bounds and any example that may come into the market is made the object of keen competition.

It is thus particularly a matter for congratulation that the National Museum of Wales should have been able to acquire

so outstanding a specimen of his genius as that represented by the study of "Shrewsbury Bridge," here illustrated. Here in a perfection of lighting is seen the old Welsh structure that was destroyed late in the century, an occurrence that has given the painting an added topographical interest.

The work was acquired from Messrs. Spink of King Street, St. James, by Mr. David Davies, Member of Parliament for Llandinarn, and his two sisters, whose public spirit has thus enabled their native country to possess an exceptionally fine example of this sensitive and accomplished painter.

L. G.-S.

£30,000 FOR MERCURY COLLECTION

LONDON.—Sir James Caird has saved the famous Mercury Collection of ships' models for England, announces the *Times* of London. It was announced at the Mercury Prize-giving on April 24th that he had paid £30,000 for it. For a long time Americans have attempted to secure this collection, and there were times when it seemed as if it would find a new home in the United States; but Commander and Mrs. C. B. Fry were keen that it should remain in this country. There are about 150 models, which at one time were in the possession of the Admiralty. The collection was made by the late Mr. Charles A. R. Hoare, the founder of the Mercury.

Owing to illness, Commander Fry was unable to be present at the prize-giving, and the chair was taken by Lieutenant-Colonel Wyndham Portal. He said that the £30,000 paid by Sir James Caird would not only preserve the collection for this country, but would also provide an endowment for the training ship and so ensure the continuity of the wonderful work that was being done by Commander and Mrs. Fry. The Bishop of Winchester presented the awards. One of the boys, A. Neal, received fourteen prizes, including four out of five awarded for seamanship, as well as those for the best boy destined for the Royal Navy, for industry and for sea sense. The Bishop paid a glowing tribute to the work of the Mercury.

Sir James Caird recently purchased the MacPherson collection of old naval prints, and he was a generous contributor to the Victory Restoration Fund.

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EXHIBITIONS IN THE NEW YORK GALLERIES

WALT KUHN
Downtown Galleries

Walt Kuhn has presented something of a puzzle to those who have seen only public exhibitions of his work. From the character of most of the things shown in the past it has been difficult to understand the fact that many fastidious collectors have included his pictures among their purchases. Publicly he has been either a painter of stunt pictures or a chameleon of modern art.

The present exhibition at the Downtown Gallery shows Kuhn in an entirely different light. Except for one circus picture, "Dressing Room" lent by the Brooklyn Museum, all of the paintings are serious expressions of a sincere esthetic purpose, devoid of trickery or adopted mannerisms, simple, personal, beautifully painted. The quality which has appeared only occasionally in previous exhibitions is here crystallized and for the first time Kuhn is properly represented as one of our most significant painters.

The exhibition is a small one including only about a dozen pictures all of which, except for that from Brooklyn, have been lent by private collectors. Most of them are recent although "Victoria," lent by Dikran Kelekian was painted in 1922 and "Girl in White," the only reminiscent canvas, is dated 1921. This is lent by Mrs. Meredith Hare. One of the most recent canvases is a splendid portrait, not included in the catalogue, which has just been acquired by Duncan Phillips. It has the dignity and penetration of a fine Eakins, is well composed and beautiful in color. The same high quality is maintained in "Dorothy," lent by Mrs. John D. Rockefeller, Jr.; "Janice," lent by Arthur Brisbane and "Jeanette," lent by Miss L. B. Bliss.

Even in most of his lesser works Kuhn has shown a penetrating sense of form. His figures, although their outlines may have been reflections, have been solid and real. The surprises, in the present exhibition are the fine quality of his color, the mastery of paint and the clear sincerity of purpose.

KIKOINE
Brunner Gallery

A painter new to America has been brought to New York by Brunner. Kikoine we are told, is not yet well known even in Paris and his exhibition here is his first of importance. It seems quite remarkable that this should be so for his painting is mature and assured and is a logical continuation of the best French tradition. Of the two schools of contemporary French painting he is perhaps more in sympathy with that which owes allegiance to Renoir rather than to Cezanne; he seems more con-

cerned with color and linear movement than with penetrating analyses of form. Lines move rapidly with abrupt curves, sometimes reminiscent of Van Gogh, one buttressed against another until the whole picture is complete. His color has a peculiar radiance, a softness and delicacy which acts as a foil to the severity of his drawing.

Landscapes, figures and still lifes are included in the exhibition and Kikoine has subtly modified his technique in the treatment of each form. Among the most successful pictures are a "Still Life," number twenty-five in the catalogue, an arrangement of dishes and fruit on a table with the conventional knife placed slant-wise in the foreground. Kikoine has given life to an old theme and has built a solid structure with colors which suggest light itself. In a "Landscape," number seventeen, the lines mount swiftly, rising from a bit of level ground through hills, houses and trees to the sky. Landscape and figure are combined in "Woman Reading" and the result is one of his best canvases. Of the figure pieces "My Friend" and "The Violinist" are among the best.

INTERNATIONAL MODERNS
New Art Circle

Mr. Neumann's exhibition of International Moderns gives a more intimate glimpse of contemporary art tendencies than many of the bulkier official showings. A Byzantine head set against a tooled gold ground hangs above the mantle—a suggestive link between the art of the lively present and the remote past.

The exhibition is especially interesting in its selections of contemporary Russian and German art. The samples of Russian art proffered by Carnegie, the Tri-National and kindred exhibitions have always smacked of the Chauve Souris. Mr. Neumann has discovered Pakhomov, Vialov and Labas, who are many stages beyond the popular formulas of gay color and barbaric design. Labas, especially is a personality that should be watched. In the German group, the recent work of Max Beckmann offers a pleasant surprise. The brutal note has disappeared, but the power that always informed this artist's work remains. Paintings by Chagall, Nolde, Pechstein and Fega Blumberg, round out one of the best small groups of contemporary German art we have seen for some time.

Even Mr. Neumann can make but few discoveries in contemporary French art. He has, however, brought together an interesting group representative of various tendencies, among which one finds two characteristic sepias by Guys, a 1904 watercolor by Picasso, Van Gogh's "Portrait of Dr. Gachet," a woman's head by Lurcat and excursions in modified

cubism by Severini, Gleizes and Metzinger.

The American group is dominated by two fine Max Webers, an "Oriental Scene," and "Girl with Comb," which hold their own manfully with anything else in the room. Karfiol, too, is seen at his best in a charming landscape. James Lesesne Wells, whose work is new to us, contributes a painting that makes one eager for more. Native art is further represented by a fine Zoltan Hecht embroidery, one of Maurice Becker's Bermuda subjects, a Levinson landscape, some interesting canvases by Ben Benn and a rather superficial Sheeler.

LUKS AND HIS CLASS
Anderson Galleries

George Luks and his circus have opened their annual show at the Anderson Galleries. A stellar aggregation of space-defying acrobats gathered from the four corners of the earth perform a series of breath-taking, hair-raising feats amazing to behold. Mere words can but suggest the miracles of dexterity, the fearless disregard for laws of gravity, the stupendous assurance of this unparalleled troupe. Calmly and without fear of successful contradiction; modestly, as befits one in the presence of an awesome spectacle, it may be said that nowhere beneath the great canopy of heaven are bigger brushes brandished more belligerently; never has defenseless canvas been more savagely attacked.

Class and master have gone to school in the prize ring; their heroes are the sluggers and their favorite blow the round house swing. No attempt is made to pile up a lead on points. It is knock-out or nothing with most of them. Power, directed and made to serve its master's ends, is essential to both fighting and art but wild swings connect only by accident whether they are made with glove or brush.

Evidently it is Mr. Luks' theory that his pupils must learn to simplify their visions and train themselves to eliminate ruthlessly. The most common fault in painting, that of seeing too much and losing reality beneath a pother of superfluous detail has been made anathema in his class. Which is fine; but simplicity need not always be crude nor need strength always be brutal. Yet brutality, if it is actual, may often be admirable; as a disguise it is the thinnest under which weakness can hide.

"Bold and bad" seems to be the war-cry of the Luks tribe but making whoopee with the brushes is not the whole of boldness. Sometimes only the latter half of the slogan is left.

In no exhibition of student work should one expect to find the technical mastery which is demanded in that of older men but there should be a suggestion of life, of a vigor which is something more than violence. The very in-

sistence of the Luks pupils on massive handling makes the discovery of strength more difficult. Among so many clanging cymbals the few sure notes are almost lost. Many of the exhibitors seem convinced that the end of art is to paint social documents in the manner which the lesser descendants of Daumier have made popular. Led by Mr. Luks' own "Noble Experiment" there are many quasi-satirical studies of "life in the raw," attempts at the most easily imitated literary form known to art. One not too important problem is solved by this exhibition. The fear, or perhaps hope is a better term, that the supply of painters in this manner might give out and so rob at least one gallery of its character is groundless.

Although the greater part of the exhibition is devoted to paintings in oil there are a few watercolors and among them are some of the most successful pictures. Watercolor evidently has less terrors for the students than the more pretentious medium. With the exception of Lucie Bayard and Ritchie Stagliano, who have no watercolors on exhibition, the best canvases are by those whose watercolors are the outstanding

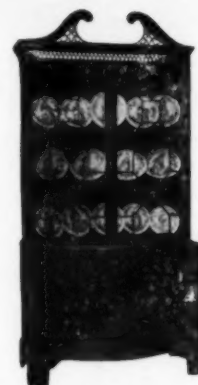
works in the show. George Bishop, Lamar Dodd, Marion Junkin, Nicholas Mayne, Elliot Orr and Eugene Thomas are the stars.

FOUNDERS' SHOW
Grand Central Galleries

The annual Founders' Show is now open at the Grand Central Galleries and the artist members have contributed one hundred examples of painting or sculpture. The Galleries have also issued their year book in which the philanthropic purposes and wide spread activities of the organization are reviewed. Reproductions of each of the works in the exhibition are also included.

Since the paintings and sculptures are to be chosen by the lay members for their own collections, after the drawing on May 16th, the exhibition is actually a private affair and therefore beyond the provinces of criticism. The exhibition seems in every way thoroughly representative of the art of the painters and

(Continued on page 9)



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EXHIBITIONS IN NEW YORK

GRAND CENTRAL GALLERIES

(Continued from page 2)

sculptors who are members of the organization and since there is little range of choice each of the lay members, no matter in what order his name may be drawn, should receive a picture which adequately represents the standard of the Galleries. Certainly no one need feel disappointed.

REPRESENTATIVE PAINTINGS Newhouse Galleries

An exhibition of important paintings representative of their collections is being held by the Newhouse Galleries during May and June. One of the finest canvases on view is Rembrandt's little portrait, "An Old Man in a Fur Cap," painted in 1645, which has been loaned for the occasion by Mrs. F. E. Keeler of Los Angeles. The late Dr. Bode considered this work, secured by the Newhouse Galleries from the Quincy Adams Shaw McKean collection in 1928, as one of the outstanding small portraits by Rembrandt. It is discussed by him in Volume IV, page 208 of his well known work, and is noted in Volume VI, page 375 of the De Groot publication.

Another small portrait of impressive quality is Rubens's "Francisco IV, Duke of Mantua," done during the artist's stay in Italy between 1608-10. This painting, which is a preliminary study for the larger portrait in the Henry Goldman collection of New York, has received the endorsement of Dr. Valentiner, who has commented upon its remarkable free execution and brilliant color. The present owner of the canvas has loaned it anonymously to the current showing.

Ferdinand Bol's "Portrait of a Gentleman," which hangs between the Rembrandt and the Rubens is another of the most attractive works in the exhibition. It was executed between 1635-40, soon after Bol left Rembrandt's studio, and has been endorsed by Dr. Valentiner as a characteristic work of the master in a good state of preservation.

Several highly documented English portraits are another feature of the exhibition. Perhaps the most attractive of these is Reynolds's portrayal of Francis, tenth Earl of Huntingdon, in brilliant blue jacket, embroidered in gold, done in 1754. Coming from the Marquis of Hastings, Countess Loudoun, the Charles Sedelmeyer, Ed. Andre and

Thatcher M. Adams collections, the canvas has an unquestionable pedigree. It was engraved by R. B. Parkes in 1874 and is recorded in Graves & Cronin, Armstrong's *Reynolds* and in Toynbee's *Letters of Walpole*.

Hoppner's portrait of Mrs. Isabella Batson in simple white dress is another characteristic example of the English school. Roberts considers that this extremely decorative portrait dates from the later years of Hoppner's career. It comes from the Batson family, long established in Cambridgeshire. This work was unknown to Roberts when he compiled his *Catalogue Raisonne* but has now been entered in his interleaved copy for use in any future edition of that work.

Early American painting is represented in the Newhouse exhibition by two Stuart's, the most important of which is the George Washington portrait, loaned by Mr. and Mrs. C. T. Davies. Known as the "Oakes Washington," this canvas is to be added to the addenda of the Lawrence Parke publication which is being sponsored by Miss Helen Frick. The other Stuart, "Gentleman in Claret Coat," is considered by Roberts as an excellent example of Stuart's early English manner, about 1785. The identity of the sitter has been lost, but the face clearly is that of an aristocratic person, while the dress indicates a man of importance.

American art of the XIXth century is represented by Inness and Chase. Of the former is "Harvest-Montclair," done

in 1884, and considered by Daingerfield as one of the artist's finest works of that period. By the latter is the lively "Duveneck's Studio," which was a feature of the large Chase Exhibition at the American Academy of Arts and Letters last year. Duveneck in the foreground, his eager pupils in the background, and the motley still life of the studio provide material for one of Chase's most animated canvases.

French painting of the XIXth century is well represented by a charming Corot landscape, "Pied d'un gros chene," which comes from the collection of Marquis Fressinet de Boulanger, who had a famous aggregation of paintings by the Barbizon masters. This work is noted in Robot, page 306, and has been included in the important Corot exhibitions, such as the Beaux Arts showing of 1875 and the Corot centennial of 1895. In the history of the painter's art, the canvas is notable as the last work done in *plein air*.

In addition to the works discussed above, the exhibition includes a "Portrait of a Lady," by Francis Cotes, a characteristic Diaz, "Clipping Cupid's Wings," and a small Daubigny, "Bord de l'Oise."

JOHN WENGER Anderson Galleries

It is probable that John Wenger's name is more familiar to patrons of the opera and the theatre than to those whose major interest is in art. Although his paintings have frequently been shown in various academy and large group exhibi-

tions his stage settings have attracted much more notice and have appealed to a larger audience.

If one may judge from his work now on view at the Anderson Galleries the balance of his fame seems quite justified. The very factors which are necessary for "good theatre," the cleverness of technique, striking color combinations and dramatic characterization, are serious detriments to the quality of a picture. Most of Mr. Wenger's paintings and watercolors are small, brilliantly colored chinoiserie or renderings of flowers. He has painted in both watercolor and oil and, except in a few more pretentious canvases, has adopted the same manner in both mediums. Almost all of the pic-

tures are arbitrarily broken up into small planes, a sort of prismatic "modern" overlay imposed upon a conventional theme. They seem the by-products of a busy theatrical career, the not unpleasant results of a decorator's hobby, rather than the work of a man who is seriously devoted to painting.

STUDIO NOTE

Mr. Tom P. Barnett has returned to St. Louis after spending the late winter sketching in Havana. His Cuban sketches will be exhibited at the Chicago Galleries. Mr. and Mrs. Barnett will be at their studio at Rockport, Massachusetts, the coming summer.

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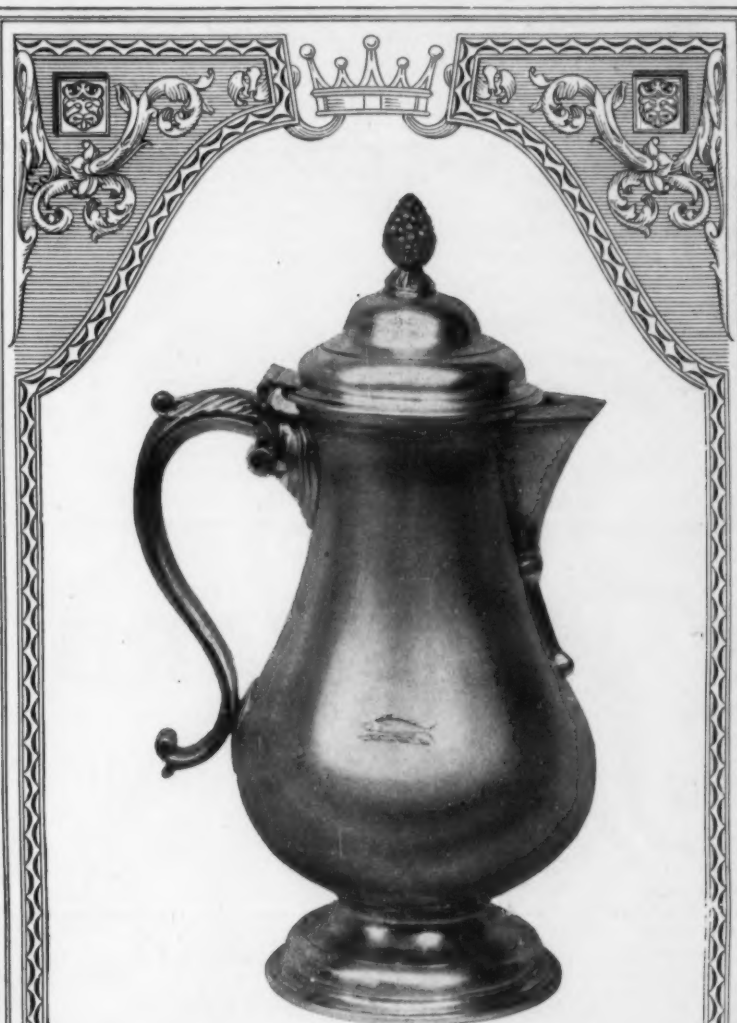
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GREEK HEAD GIVEN TO MUSSOLINI

ROME.—Signor Grandi, the Under-secretary of Italian Foreign Affairs, has just returned to Rome after a recent visit to Albania where he was warmly received by King Zogu. The King has sent by him a remarkable gift, the so-called "Dea di Butrinto" (Goddess of Butrinto), which is believed to be from the hand of Praxiteles himself and is undoubtedly one of the most valuable pieces of Greek sculpture of the IVth century B.C. It was found in the course of excavations carried out by the Italian Archaeological Mission during 1928 in southern Albania. The King of Albania, Zogu I, wanted to present this work, which is one of the greatest finds of recent times, to the head of the Fascist government.

These excavations by Italians in Albania have brought to light many very important monuments of pre-historic times, and of peoples who formerly lived on that soil, from the earliest period down to the domination of the Romans and later, that of the Venetians. On the acropolis of Butrinto, Professor Ugolini, who is at the head of the excavations, has found the remains of a Roman edifice perhaps a theatre, which had in the past five strongly built arcades with niches in which five statues must have stood. Fragments of some of these had

already been unearthed when one day most unexpectedly there was discovered a female head, miraculously intact, which Ugolini describes.

The forehead is wide and slightly convex, the eyes rather almond shaped and the eyebrows curved. The nose is straight, strong and well modeled, the mouth a little open, the chin has a slight depression in the middle. The neck is strong and well made, and a small part of the breast of the statue is still to be seen.

This beautiful head was found during the work on the acropolis of Butrinto (the ancient Buthrotum) a week after the discovery of the body. Professor Ugolini has come to the conclusion that the two parts of the statue are of different periods, and naturally, different authors. The head itself reveals a close resemblance to the works ascribed to the circle of famous sculptors who flourished towards the latter half of the IVth century, and it is believed to have been from the hand of Praxiteles, an original work and not a copy.

The body of the statue is of another style and execution, and the marble is much colder in tone than that selected by Praxiteles, who used in his work the finest marble from the Greek islands.

Buthrotum, it will be remembered, was the legendary city built by Helenus, the son of Priam, and the spot where, as the third book of the Aeneid tells us, Andromache received Aeneas.

Many other treasures and relics of the past have also been brought to light in

PICTURES SOLD AT CHRISTIE'S

LONDON.—Christie's sale on April 8th of modern pictures and drawings from various sources totalled £1,772. Augustus E. John, "The Estuary of the Mawddach," on panel 12 in. by 15 in., fetched 250 guineas (Tooth); Sir J. E. Millais, portrait of Fleetwood Pellew Wilson, J.P., with gun under his left arm, exhibited at the Royal Academy, 1884, fetched 40 guineas (Gray); and T. S. Cooper, cattle by a stream, sunset, 1854, was sold for 78 guineas (Sampson). For a guinea and a half the Victoria and Albert Museum secured two landscape drawings by E. Kennion.

this region, such as Bronze Age ornaments and bone knives. There has also been discovered a complete marble gateway twenty feet high of Greek workmanship of the Vth century B.C. and a smaller gate of a later period on the architrave of which in an archaic lion attacking a bull. Besides there has been found a section of Roman baths containing some signed Greek statues; a nymph's pool, with statues of Apollo and Bacchus; a sacred grove with votive fonts and inscriptions, and many relics of Byzantine and later times.

K. R. S.

OLD FRESCO FOUND IN ORVIETO

ROME.—For several years a series of repairs has been going on in the Duomo of Orvieto, one of the most important religious monuments of Italy, which is beautified by some of the greatest works of art by famous artists. The campanile, the façade and the portico have now been restored and much attention has been given to the frescoes in the ceiling and on the walls. These had suffered seriously from time and weather.

Work on the interior, such as the repairing of the pavement and the removal of coats of whitewash here and there on the columns and walls, is now going on and yesterday an important find was made. A tablet of stone which was incongruously set in one of the pillars of the central nave was taken out because it spoiled the symmetry of the column and under it were found traces of a large fresco. When the whitewash which practically obscured it had been removed, the fresco was found to be the figure of a saint, nearly life size, which is believed to represent San Bernardino. The saint holds in his right hand a tablet on which is inscribed the name of Jesus and in the other hand an open book. Experts who made a first

RECENT SALES AT THE HOTEL DROUOT

PARIS.—In Room 1 of the Hotel Drouot on April 24th Mes. André Desvougues and Roger Glandaz began the sale of modern paintings and old works of art belonging to the estate of the late Gustave Téry, director of *L'Œuvre*. A canvas by Maurice Asselin, "Nu sur un Canapé jaune," brought 4,200 francs and "Le Moulin de Bouchardennes, le Soir," by Guillaumin, 4,050 francs.

In Salle 11, Mes. Lair-Dubreuil and Henri Baudoin began the sale of the late art critic Roger Milles' collection. The first day, devoted to the modern paintings, brought the following prices: "Dames asises sur la plage de Trouville," a drawing by Boudin, 7,000 francs; a pastel by L'hermite, "Les Masettes," 7,950 francs, and a canvas by Canella, "Vendetta della Piazza Caba in Verono," 8,200 francs.

To complete this rather full day in the sale of old paintings conducted by M. Maxime Darnis and M. Max Bine, a panel attributed to Neroccio, representing the Virgin and Child and two Saints, brought 30,000 francs, and a panel with golden background, by Fabbrano, of the Virgin and Child, reached 22,500 francs.

examination of the work consider it as belonging to the Umbrian school and dating from the second half of the XIVth century.

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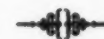
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CORRECTION

The published form of Dr. Walter Heil's article on the Jules Bache Collection, printed in THE ART NEWS SUPPLEMENT, is considerably shorter than his manuscript. Due to an unavoidable delay the manuscript was received too late to permit its publication in the original form and too late to send proof of the changed article to Dr. Heil. The alterations, in Dr. Heil's opinion, have seriously damaged his article, a condition which the publishers regret.

FRY REVIEWS ANANIAS

The following review, by Roger Fry, of Walter Pach's "Ananias, or the False Artist," appeared in the London NATION of March 16th.

Ananias is generally used as a synonym for an outrageous liar. This, as Mr. Pach points out, is due to a misunderstanding of a curious episode in *The Acts of the Apostles*. The essential point of that is given in Peter's words, "Thou hast not lied unto men, but unto God." According to the morals of human societies, Ananias and Sapphira had not told a lie at all, they had merely brought a part of their goods as an offering to the Church and without declaring it to be the whole, hoped it would be taken as such. Mr. Pach quite legitimately, therefore, takes Ananias as the type of one who betrays a spiritual trust, who is untrue to the faith which he holds, and he applies it to the pseudo-artist as being for our own day one of the most glaring examples of such a betrayal.

There can be no doubt in the minds of those who face the facts of art history fairly that the XIXth century gives us a spectacle unknown before that time—the spectacle of a colossal spiritual fraud played on the public. We are so accustomed to this gigantic sham in the world of art that it is hard to see it as it would have appeared to a man of the Italian Renaissance or as it may appear to future ages should aesthetic sanity

ever return to our civilization. To get a notion of its true proportion, we must compare it to the colossal fraud which the medical profession imposed on the gullibility of previous generations. The advertisements of patent medicines sufficiently attest the continued exploitation of the gullibility of the public in medical matters, but imposition and misrepresentation within limits do not outrage our moral sense deeply when they are committed in avowedly commercial dealings. What outrages us in Moliere's doctors of medicine and in the official artist of modern times is the combination of commercial imposition with the prestige of belonging to a learned and disinterested profession. It is the combination of this all too successful pretence to be the guardians of purely spiritual values which commercial cunning that marks such men out for special opprobrium. It is the fact that those bodies, the medical societies of the past and the artistic academies of today have managed to monopolize the title and distinctions which are supposed to be the tribute of disinterested spiritual effort, and that they exploit them for commercial ends, that makes them so peculiarly dangerous.

These facts are accepted as matter of course in the artistic world, but the more genuine artists pay but little attention to them. They are occupied in their own work, and turn away with disgust from this spectacle of "folly doctor-like controlling skill," but Mr. Pach has taken the trouble to frame a reasoned indictment, and has illustrated it with all the ceremony which is usually reserved for art of another kind. It is something of a shock to turn over the pages of a book in which nearly every illustration has been chosen as an example of one or another aspect of fictitious art, of one or another exploitation of a crude sentiment. He has, indeed, brought together a most terrific pandemonium—not in the current sense, for those demons keep their own harmony, but as the opposite of a Pantheon—of modern art in which figure the efforts of Gerome, Bonnat, Poynter, Alma Tadema, Luke Fildes, and their kindred in America. It is, by the by, rather a shock to find how high a place Sargent holds in this demonic hierarchy. Probably none of his English admirers can dimly imagine the depth of cheap sentimental crudity to which he sank in his monumental painting of "Marching Soldiers" for Harvard University, which Mr. Pach reproduces, though it is true the Lady Warwick and her son runs it close on other lines.

The keynote of all this false art seems to be, indeed, the exploitation of some crude, poignant, human sentiment, erotic, religious, patriotic, snobbish, or pathetic, under the guise of art. No doubt any of these sentiments may enter into the original pretext or subject of genuine works of art, but they are viewed at a different angle; they are not exploited, but contemplated; they become clarified, one might say rationalized, by their inclusion in some more universal emotional whole. It is surprising to see from Mr. Pach's pages to what an extent Ananias—to use his convenient personification—has exploited erotic sentiment in a furtive manner analogous to that of the "sex-appeal" advertisements, whilst at the same time denouncing in his Press the franker sensuality of the genuine artist. In this connection Mr. Pach quotes some exquisite passages from the American Press denouncing a Venus by Titian which was exhibited in New York. If we are inclined at this point to indulge in a superior smile, let us remember that our own gutter Press has at various times made some sublime remarks on Velasquez's Venus in the National Gallery.

But the heyday of the academies is over. This grand-scale exploitation of cheap sentiment, together with a pharisaical assumption of artistic scholarship and moral integrity, has visibly declined



"HEAD OF A GIRL"

By MAURICE STERNE

Recently purchased from the Reinhardt Galleries
by Mr. and Mrs. Sam Lewisoohn

in the present century. The museum is slowly undermining the academies. The old pretence that the latter represent the grand tradition is visibly wearing thin in face of the patent fact that it is the pictures of those whom they denounced as rebels and heretics that are taking their place on the museum walls alongside the old masters, and not the works of the self-styled defenders of tradition. It is evident now that it is Courbet, Manet, Sisley, Degas, Renoir, and their kin, each in turn held up by academies to execration, and not Gerome, Bonnat, Besnard and company that are in the true line of inheritance. After the academies have enjoyed a century of power, their aesthetic importance is thus made manifest by an institution which they professed to patronize and admire, which they tried to control, but which has all insensibly eluded their grasp. I speak of the greater museums: our own provincial and Colonial museums are still to a large extent academic preserves, and the Chantrey Bequest still gives them a precarious though ever-lessening foothold in one branch of the National Gallery, but in a wide view one can see that the fate of the academies is already sealed. Mr. Pach's book may do something to hasten the realization of this fact, and he is sufficiently aware of the actual situation to discuss the new situation which is arising. He notes the emergence of a new species of false artist, ready to take over Ananias's succession, to become himself Ananias II. He finds in Mestrovic a good example of this new type, the type that, instead of exploiting the cruder sentiments by sheer photographic representation, as was done in Luke Fildes's "Doctor," for instance, introduces them under a guise of fashionable stylistic treatment. Ananias II has seen that his predecessor has come to grief through obstinate ignorance of the real art of his day. Ananias II will not be caught napping; he is up-to-date at all costs. He has divined that the new snobbish public is more worth cultivating than the fast disappearing race of the naive rich.

Here, indeed, lies the menace of the future, and one may well ask whether alert snobbism, led and stimulated by the big dealers, may not become a more efficient tyrant, a greater obstacle to genuine art than the academies of the past.

Mr. Pach, who is optimistic, gives grounds for doubting it. He thinks the appeal of the cheaply aesthetic less effective than that of cheap sentiment: that the snob will be too fickle, will move on too fast to the latest "last word." Is it not just this, one asks, on which the dealer who specializes in discovering genius relies, and may it not make him as formidable as the older academies?

All this is, however, purely speculative. The interesting thing is to map out the existing confirmations, and our author is well aware of these. It is evident that he has a wide range of experience among serious artists all over the world. His book is eminently readable and full of curious and apposite incidents and quotations from the Press and from conversation.

Perhaps he has over-simplified his statement of the case. His reverence for the art of past times is, I think exaggerated. It makes him see the XIXth and XXth centuries in too lurid a light. Cypriote art is, indeed, the only ancient art that he is willing to condemn. He scarcely seems to see what a fascinating and terrible history might be written on the "Pompier throughout the ages." But his main contention—that the false art of modern times stands alone in its brazenness and its originality—seems to me undeniable.

THE SUPPLEMENT

By HENRY MCBRIDE

Reprinted from *The New York Sun*
THE ART NEWS is an avowed trade journal. It prides itself upon appealing to all the art dealers in the world and in addition to keeping a critical eye upon the doings of the artists in the American metropolis it faithfully records all the sales that occur anywhere. It is enthusiastically interested in the business of art, but like all business organizations worthy of note, it has ideals that transcend business and that look toward public service.

An illustration is its annual de luxe supplement, with many reproductions in full color. It contains one hundred pages of text by the best experts available, innumerable illustrations of masterpieces in private collections, and many pages of advertisements that are them-

selves so well illustrated that they become an integral part of the issue. It must have been costly to produce, it certainly looks costly, but it sells for the modest sum of \$1.50. If that isn't public service it is difficult to see what is.

The seventeen color-reproductions seem to have been done in this country and it is a gratification to note that the technique of this particular kind of engraving is perfecting itself. It will be a temptation to many to tear some of these color prints from the book to frame them. If THE ART NEWS regards this as desecration it can easily circumvent it by issuing these prints separately, on demand, in portfolios.

The place of honor in the publication is allotted to Dr. Walter Heil's summary of the Jules Bache collection. This collection has increased in prestige enormously during the last few years and there is, in consequence, much public curiosity in regard to it. Some of the star items in it appear, occasionally, in loan exhibitions, but this copiously illustrated account of the collection will come to many people as "news." It will surprise these people, as it seems to have surprised Dr. Heil, to find in it so many of the most illustrious names in art, "names," he adds, "which are here connected not with more or less unimportant albeit authentic works, but with creations typical of the respective artist, in which are revealed all those qualities which make up his outstanding significance."

The collecting energy of Mr. Bache has been expended upon the European art of the XVth to the XVIIIth centuries. There is no modern art in his gallery nor any primitive work. One of the conspicuous paintings is a portrait of a father and son by Ghirlandajo, which Dr. Heil calls a "masterpiece of the first order." It is thought to be a portrait of the son and grandson of the Sassetti, who commissioned the artist to do the famous frescoes of the Sassetti Chapel in Florence.

Another is the Goya portrait of a boy who is clad in scarlet and wears a white satin sash. The picture has all of Goya's subtlety in catching aristocratic types and is united, in this instance as in so many others, with a curious blend of the macabre, for back of the boy, on the floor, are crouching some of the most malignant cats in all painting. Among the other pictures from the Bache collection that are reproduced in color are the "French Comedians" by Watteau, the "Virgin and Child" by Crivelli, the "Billet Doux" by Fragonard, "Christ the Pilgrim" by Rembrandt, the portrait of "Claes Van Voorhout" by Frans Hals, the "Virgin and Child" by Titian and the "Master Scott Elliott" by Sir Henry Raeburn.

Royal Cortisoz contributes a particularly sympathetic and illuminating study of the art of the late Arthur B. Davies who came, he says, from that region inhabited by originals, which he calls "No Man's Land." "He is the product of no nation, no period, no school," Mr. Cortisoz adds, "he seems to be literally born into a world which he dominates as his own. With the creative faculty that is bestowed upon him there springs into being a strange, even incredible environment which he proceeds to make credible. It was with this aloofness that Davies came upon the scene."

Other experts who contribute studies to the supplement are A. K. Coomaraswamy, Maud Dale, Gustavus A. Eisen, Malcolm Vaughn, Matlack Price and P. Lester Wiener.

LETTERS

My dear Mr. Frankel:

The special number of THE ART NEWS this week is even more wonderful and interesting than ever before. It is quite the most beautiful thing of its kind I

(Continued on page 13)



BY APPOINTMENT TO
H.M. THE QUEEN

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LETTERS

(Continued from page 12)

have ever seen. How can you ever equal it next year? I suppose, though, your genius will accomplish this, quite easily.

Sincerely,

MAUD DALE.

May 2nd, 1929.

Dear Mr. Frankel:

Permit me to thank you, on behalf of this Club, (The Poor Richard Club of Philadelphia), for the beautiful yearly issue of your publication. As a work of art it stands alone, and we do not question it as a publication, both from an illustrated as well as a typographical monument. We are proud to have it in our collection.

As you know, this Club is composed of advertising men and printers and it is a great example of work to show to our visitors.

Please accept our heartiest congratulations.

Very truly yours,

C. W. CRAUMER.

May 4, 1929.

My dear Mr. Frankel:

This note is to offer our congratulations to you for your recent ART SUPPLEMENT. It is a distinctive and distinguished gesture. It should become a part of the library of all those, both dealers and amateurs, interested in art.

We shall take pleasure in bringing the ART SUPPLEMENT to the attention of such of our clients who are not already subscribers.

Sincerely yours,

B. M. NEWHOUSE.

My dear Mr. Frankel:

I have yet to see a more beautiful number of any magazine than THE ART NEWS ANNUAL—it is indeed a work of "Art" and you deserve great praise and credit in its achievement, for in my opinion, it compares most favorably with *Folio Works of Fine Arts*, in limited editions, published years ago by the great publishers of the world. It should be a source of reference to the art lover and should not be discarded with the ordinary casual perusal.

I sincerely wish you success and hope this beautiful annual of yours will be

a boom for your interesting publication—THE ART NEWS.

Truly yours,

S. G. RAINS.

The Art News,
New York.

Dear Sirs:

Your very handsome special number reached me on Tuesday last—it even surpasses last year's issue.

It was not accompanied, however, by the 'News' portion for last week. As I desire to keep my file complete, will you be so good as to mail me a copy.

Very truly yours,

SYDNEY P. NOE.

ROBERT LAURENT
ON THE NATIONAL
SCULPTURE SHOW

Brooklyn, May 6th, 1929.

My Dear Mr. Fulton:

Your article in the April 27th issue of THE ART NEWS about the Sculpture Show encourages me to write this letter to you.

Early this year I was approached by a member of the jury of selection of the

National Sculpture Society and asked why I had not yet sent my entries. He urged me to send some of my work, giving me to understand that each exhibitor was to have a full page reproduction in the catalogue, also that the exhibition would include the various modern tendencies of sculpture besides the academic. I agreed to send and was asked for photographs and a biographical sketch. I sent an illustrated magazine article about my work and separate photograph. The jury of selection accepted thirteen pieces among which was "Henry II, King of France." I had a hard time convincing them that Henry was not by myself nor was it even a piece of sculpture. It actually was an engraving by Jean Duvet, certainly not a contemporary, which was the beginning of the article following the one on myself.

This just to show the competence of said jury; now a few words about their fairness.

Looking through the catalogue of the exhibition for the promised reproduction of my work I found, much to my surprise, that it had been omitted together with the work of many others. Apparently the space available was al-

lotted to a favorite group. The fifteen members of the jury of selection have together thirty-three reproductions. There were 132 reproductions of work by artists with academic tendencies (not counting the jury). Twenty-two of these artists had two reproductions each, one even three. About a dozen were left to more modern tendencies.

The obvious deduction from this would be that a few of the modern sculptors were invited to silence opposition and then were not accorded the consideration given to the academic sculptors.

If the National Sculpture Society calls this the "Exhibition of Contemporary American Sculpture" why is it that so many contemporary modern sculptors are not included? If the jury is so ignorant as not to know what is going on in sculpture in our days they could, without much trouble, get the necessary enlightenment from the editors of any of the leading art magazines.

An exhibition such as the present one will certainly hinder connections of the two schools in the future. Not that this would really matter; to me it is merely important to expose a flagrant violation of the rules of fair play.

Very sincerely yours,

ROBERT LAURENT.

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OBITUARIES

CHARLES GRAFLY

PHILADELPHIA.—Charles Grafly, widely known sculptor, died in the Graduate Hospital here on May 5th, according to a report published in *The New York Times*, from injuries received on April 19th, when he was struck by an automobile. His skull was fractured and his spine injured. The motorist drove away and has not been apprehended. After the sculptor's removal to the hospital an operation was performed in an attempt to save his life. He was in his sixty-seventh year.

Born in this city, the son of Charles and Elizabeth Simmons Grafly, Mr. Grafly was educated at the Pennsylvania Academy of the Fine Arts and studied also under Chapu and Dampé in Paris.

He gained prominence through the creation of works in bronze. He left permanent collections in the Pennsylvania Academy of the Fine Arts, the Detroit Art Museum, the St. Louis Museum, the Carnegie Institute at Pittsburgh, the Boston Museum, the Cincinnati Museum and Peabody Institute of Baltimore.

Among his outstanding works is a bust of Admiral Farragut, which was unveiled in the Hall of Fame, New York, in 1927. He also did the Meade Memorial in Washington.

Mr. Grafly received the George D. Widener gold medal of the Pennsylvania Academy of the Fine Arts in 1913, the Watrous gold medal in 1918 and the

medal of honor of the Concord Art Association in 1922. He received the Temple Trust Fund here in 1892, won a medal at the Chicago Exposition in 1893 and a silver medal at the Atlanta Exposition two years later. In 1900 a gold medal was presented to him at the Paris Exposition and another at the Charleston Exposition, and in 1921 he carried off honors at the Chicago Art Institute.

He had been an instructor at the academy here since 1892 and at the Boston Museum of Fine Arts since 1917. In recent years he made his home in Philadelphia only in Winter, living in Summer months at Lanesville, Gloucester, Massachusetts.

He was a member of the St. Botolph Club, the National Institute of Arts and Letters, the National Sculpture Society, the Architectural League and the Philadelphia Art Club.

Surviving him are a widow, the former Miss Frances Sekeles of Corinth, Mississippi, and a daughter, Miss Dorothy Grafly, herself distinguished as an art critic and writer.

JOHN C. HUFFINGTON

DARIEN, Conn.—John C. Huffington, marine painter, who was known as the dean of the Darien Guild of Seven Arts, died on May 3rd on his houseboat in Five Mile River after a long illness according to a report in *The New York Times*. He was sixty-five years old and unmarried. Mrs. Theone Smith of this town, a cousin, is his nearest surviving relative.

Mr. Huffington was born in Brooklyn

on February 5, 1864, the son of John W. and Julia Vredenberg Huffington. His father conducted an art store in lower New York and his patrons included the best known artists of the city. The boy associated with these artists and, although he never attended an art school, he became an adept at painting and while he was still a school-boy his pictures were exhibited at the National Academy and the New York Watercolor Society.

Mr. Huffington had a passion for the water and he spent much of his life on it or near it. For seven years his home had been on a houseboat in Five Mile River. Before his mother died he cruised with her, painting pictures along the New England coast.

At the height of his career he became blind. Four years ago his vision began to return and he was able to resume painting. He was a member of the Watercolor Society of New York.

One of the recent exhibitions of Mr. Huffington's paintings here was in February, 1926, when they were shown for the benefit of the American Woman's Association.

BOOKS

PASTELS FRANCAIS DES XVII ET XVIII SIECLES
G. Van Oest
Paris and Brussels, 1927

The exhibition organized in Paris in 1927 by the Society of Friends of the Quentin de la Tour Museum has been notably recorded in the handsome cata-

logue of the exhibition, published by Van Oest. Ninety-six beautiful reproductions in black and white of the most important works in the exhibition give a comprehensive survey of the pastel in France from Wallerant Vaillant and Nanteuil down to Prud'hon. The catalogue commentary on the plates, compiled by Emile Dacier of the Bibliothèque Nationale and P. Ratouis de Limay of the Ministry of Fine Arts, wisely avoids all descriptive matter save that relating to color and concentrates upon historical and comparative data invaluable to the student in this field.

A thirty-two page introduction to the catalogue gives an excellent summary of the development of the pastel in France, from the crayon drawings of the XVIIth century, down to its popular eclipse through the growing popularity of the miniature. The most important section of the essay, naturally chronological in its development, is devoted to an admirable comparative study of La Tour and Perronneau, who occupied the rooms of honor in the exhibition. A concise and just estimate is made of the worldly, feted La Tour who was content to play his best cards and the more sensitive and simple Perronneau who spent his art upon portraits of the bourgeoisie while his rival reaped a huge harvest from court popularity.

For the connoisseur of specialized interests, some of the most interesting passages in the essay will doubtless be those devoted to comparatively minor

figures of whom there are but few works preserved. The works by such comparatively unknown artists as Allais, Bernard, Berjon, Sergent-Marceau and Mme. Favart are accorded a higher place in the history of the French pastel than Greuze, Hoin, Oudry and Pillement, who were not primarily interested in this medium. Other portions of the essay which should prove particularly valuable to amateurs are those dealing with Wallerant Vaillant and Nanteuil, the earliest exponent of the pastel in France and their influence upon Vivien, the direct antecedent of La Tour and Perronneau, and the first to use the medium in its full scope. It is gratifying to see Boucher and Nattier summarily dismissed and a glowing tribute paid to Chardin, whose remarkable works in this medium consort so strangely with the worldliness around them. Another interesting passage in the essay is devoted to the rivalry between Mme. Vigée le Brun and Mme. Labille Guillard, the greatest female pastellist of the XVIIIth century, whose popular eclipse by her more worldly rival, parallels the case of Perronneau and La Tour before them.

M. David Weill who writes a brief foreword to the volume, makes further commentary upon the contrasting personalities of La Tour, preeminent in technique and always able to purchase the finest materials and Perronneau, poor and wandering, who could scarcely afford the cheapest crayons.

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"LANDSCAPE"

By JACOB RUYSDAEL

Recently sold to a prominent collector in Los Angeles, California, by the Newhouse Galleries

STATUE OF THE DUCE FOR BOLOGNA

FLORENCE.—In a studio in Florence, the sculptor Giuseppe Graziosi is at work on a statue of Signor Mussolini of heroic size. This statue is to be set up at the entrance to the Littorio (the great stadium) in Bologna on the next anniversary of the march on Rome by

the Fascisti, which took place on the 28th of October.

The sculptor has represented the Prime Minister seated on a horse, which he is reining in. The full height of the monument with its pedestal is about six meters, which makes it the largest equestrian statue in Italy with the exception of that of King Victor Emanuel II in the Piazza Venezia in Rome.

The Syndic of Bologna, Signor Arpi-

nati, has just come to Florence to inspect the work, with which he is greatly pleased. In about six weeks Signor Graziosi expects to have the clay model entirely finished and ready to be cast in bronze.

The sculptor has been at work for some time and Signor Mussolini posed for the head nearly every day for a week at the Palazzo Chigi in Rome.

K. R. S.

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COMING AUCTIONS

SOTHEBY'S, LONDON REPTON, RIDLEY ET AL PAINTINGS Sale, May 15

We regret that the catalogue of Sotheby's interesting painting sale on May 15, arrived too late for review in an earlier issue. Since the auction occurs four days after the publication of this notice, we are limiting ourselves to a brief review of the sale. Those especially interested in individual items, may consult the catalogue at the office of THE ART NEWS.

One of the most interesting paintings in the sale is an unusual primitive, "The Adoration of the Magi," by the Zurich Master of the Carnation, of whom there are other works in the Landesmuseum at Zurich, the Kaiser Friedrich Museum in Berlin and in the collection of the Bishop of St. Gall. The present picture is stated in the catalogue to be one of the most notable examples of early Swiss painting. Another early work, given in the catalogue to Sano di Pietro, comes from the Charles Elliot Norton collection. It is difficult to judge of the quality of this panel in the black and white reproduction.

By Longhi are two charming and characteristic paintings, "The Parlato-

rio delle Monache," and "Interior of the Ridotto, Venice," both of which may be traced in the possession of the family of the late owner's widow as far back as the XVIIIth century.

A large number of English XVIIIth century portraits are featured among the illustrations. Two of the most interesting of these are by Zoffany. One of them depicts the second Duke of Northumberland handing a deed to Henry Collingwood Selby. A facsimile of this deed is being sold with the painting. The other Zoffany, a scene from "The Provoked Wife," is mentioned in Dr. Williamson's and Lady Victoria Manner's book on the artist, page 201. Other pictures of the English school include the portrait of Mrs. Packe-Reading by Beechey, a Northcote portrait of Dame Harriet Bernard Morland, three Romney's, portraits of Mrs. Fitzherbert, Mr. Richard Barnard and John Thomas Batt, (the latter mentioned in Ward and Roberts) and a Cotes pastel of Barbara, Countess of Coventry, signed and dated 1767.

Among the unillustrated items which appear to be of interest are works by Lely, Wissing and Kneller which formed part of the collection of Prestwold Hall, described by John Nicholls in *History and Antiquities of the Courts of Leicester*. A Gilbert Stuart portrait of the first Marquis Townshend, is fully described and illustrated in Park's *Gilbert Stuart*.

(Continued on page 16)

WERTHEIM

AUCTION SALE

COLLECTION OF JOSEF CREMER, Esq. DORTMUND

Italian Masters:

Benvenuto di Giovanni, Carlo Dolci, Taddeo Gaddi, Guardi, Nardo di Cione, Neroccio di Landi, Sodoma, Paolo Veronese a. o.

Dutch and Flemish Primitives:

Master of Alkmaar, Joos van Cleve, Adriaen Isenbrant, Willem Key, Lucas von Leyden, Barend van Orley a. o.

Dutch and Flemish Masters of the XVIIth Century:

Van Goyen, Pieter de Hoogh, Ochtervelt, Salomon Ruysdael, Teniers, Adriaen v. d. Velde, Esaias v. d. Velde, Rubens a. o.

Other Works by:

Nattier, Pesne, Coello, Janetz, Valdes Leal, Crome, Downman, Reynolds, Lucas Cranach, Westphalian Master of 1473 a. o.

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COMING AUCTIONS

(Continued from page 15)

GEORGE PETIT, PARIS

PRINCE DE LA MOSKOWA
COLLECTION
Sale, May 28, 29

On May 28th and 29th the Georges Petit Gallery of Paris will sell objects of art and furniture, largely of the First Empire period coming from the collection of Ney, Prince of Moskowa. A group of paintings, largely by minor XIXth century artists are also included in the sale. Among the most interesting features of the dispersal are the large group of miniatures, and the boxes and bonbonnières, in Paris and Sevres porcelain. Among the bonbonnières one of the most notable specimens bears an inscription: "Donne par S.M. l'Impératrice Joséphine à m. le Comte de Bearn." The miniatures, which date largely from the First Empire period, bear the signatures of such artists as Boilly, Guérin, Isabey, Legrand, Lemoine, Vernet, Boucardy, Duplessis-Berteaux and many others noted for their work in this field.

The group of authentic Empire furniture should arouse the enthusiasm of collectors in this field. Especially notable is a fine gueridon of the Imperial Sevres Manufacture called "table des Marechaux" with portraits by Isabey and a remarkable ensemble coming from the collection of the actor, Talma. Also included in the collection is a small work table once in the possession of the Empress, during her stay at Malmaison. An Empire salon set in mahogany and gilt bronze, bearing the Jacob stamp, is a fine example of the style and period. The collection also boasts an impressive group of Empire candelabras, clocks and wall appliques, many of them the work of distinguished artisans of the period.

The paintings, which open the sale, are characteristic works by such XIXth century French artists as Lebarbier, Mallet, Regnault, Vernet, Cabanel, De Marne, Lagrenée, Leprince, Taunay, Vallin, and others of lesser renown.

AUCTION CALENDAR

FIFTH AVENUE AUCTION ROOMS

May 15-24—Sale of furniture, paintings, bric à brac, bronzes, statuary, objects of art, etc.

PLAZA AUCTION ROOMS

May 8, 9, 10, 11—Italian and Spanish furniture used in the play, *Command to Love*, by order of William A. Brady, Jr., also household appointments by order of Madame Bouvet de Louzier with additions.

SILO GALLERIES

May 9, 10, 11—Early American and English furniture.

May 16—Jewelry by order of the Provident Loan.

May 17 and 18—Furniture.

AUCTION REPORTS

DU MOULIN FURNITURE AND GRIMSON MUSICAL INSTRUMENTS

The Anderson Galleries—Furniture and objects of art by order of Brough du Moulin of New York City together with old musical instruments in playing order by order of S. B. Grimsen, were sold on May 3rd and 4th. The grand total for the sale was \$37,319. Important items and their purchasers follow:

33—Pair of bronze and copper andirons of the Louis XVI period, French, XVIIIth century; order.....\$215

79—Set of eight carved oval back painted walnut dining chairs in the Louis XVI taste; Miss H. Counihan, agent.....\$150

82—About sixteen yards of rare toile de Jouy with Newcastle to London coach, French, XVIIIth century; width 20 in., in two pieces of three lengths; Miss P. C. Jameson.....\$235

125—Marqueterie and burlwood game table of the Louis XV period, Florentine, circa 1770; Mrs. Le Grand B. Cannon.....\$230

126—Pair of gilded armchairs of the late Louis XV period, Florentine, XVIIIth century; Mrs. F. V. Storrs.....\$180

127—Venetian "lac" six-arm chandelier of the Louis XVI period, Italian, XVIIIth century; Mr. Arthur Goetz.....\$190

151—Carved boisserie, Italian, early XVIIIth century; comprising six nearly square and four upright molded frames crested by shells in low relief; Mr. C. V. Howard.....\$180

254—Pesne, Antoine (Attributed to). "Portrait of Young Augustus of Poland and Saxony," canvas, 37 x 38 in.; Mr. R. R. Young.....\$700

321—Carved walnut and needlework armchair of the Regence period, French, early XVIIIth century; Mr. D. E. Vinney.....\$725

327—Two important needlework pictures or screen panels of point de Saint Cyr, French, circa 1720; size of each 32 x 37 in., height of screen, 49 in.; Mrs. N. L. Riker.....\$1,000

329—A pair of needlework and oak Stuart love seats; Miss H. Counihan, agent.....\$1,550

341—Rare musical automaton of the Stuart period, English, late XVIIIth century; order.....\$850

342—Historical pianoforte intended as a gift for the royal family while at the temple, Paris, circa 1792; Miss Counihan, agent.....\$2,100

346—Decorated harpsichord in perfect playing condition, Venetian, the instrument circa 1600, the case early XVIIIth century; Mrs. R. T. Cowell.....\$2,500

374—Herald flower carpet, XVIIIth century, 22 ft. 10 in. x 8 ft. 10 in.; Charles of London.....\$1,450

GEORGE W. PAULLIN BOOKS

PART II

American Art Association—The second part of the George W. Paullin collection of books was sold on April 29th and 30th and May 1st. The grand total for the sale was \$22,331. The highest price, \$675, was paid by L. C. Harper for a first edition of James O. Pattie's *Narrative*, No. 2459.

LEIGHTON AND DU MOULIN

AMERICANA

Anderson Galleries—Americana from the collections of the late George E. Leighton of St. Louis, of Mr. C. Brough du Moulin of New York and others was sold on May 1st and 2nd. The grand total for the sale was \$10,494.

ITALIAN WINS IN
ART COMPETITION

ROME.—The Republic of San Domingo, wishing to erect a monument to its founder, Juan Pablo Duarte, in the capital city, announced an international competition for the statue. A large number of artists sent in designs and the work of the Italian sculptor, Arturo Tomagnini of Pietrasanta (near Carrara), was accepted. The finished statue is to be very large and it will be executed in this neighborhood, of marble, by a well known firm under the guidance of the artist himself. The necessary models have already been selected. K. R. S.

FLECHTHEIM GALLERY
SHOWS MODERNS

BERLIN.—The Flechtheim Gallery of Berlin will show during the Berlin season—May and June—a group of masterpieces of cubism by Picasso, Braque, Leger, Juan Gris and Paul Klee and drawings by Seurat and Degas. Bronzes by Renoir will also be included in the exhibition.

BREUGHEL PANEL
REALIZES £500

LONDON.—In the course of the dispersal of the contents of Westfield House, 10, Borstal-road, Rochester, Messrs. W. E. Hurcomb (Calder House, Piccadilly) obtained £500 (Parsons) for a painting by Breughel, on a panel, of a road scene with peasants dancing. An Elizabethan oak buffet, inlaid with various woods, made £450 (Cameron); a

Louis XV kingwood writing table, £220 (Cohen); a Charles II stumped needlework panel, £150 (Sanford); a Jacobean oak buffet, £45 (Cameron); and an Early English carved wood group, "The Baptism," probably of the XVth century, £80 (Marcussen). A total of £5,605 was realized.

STUDIO NOTE

Mr. Addison, of Frost & Reed, Ltd., left London April 20th on his usual Spring trip to New York. He is now located at the Hotel Seymour, 50 West 45th Street, New York, with a choice collection of XVIIIth century original etchings and mezzotints, etc., to which the trade only is invited.



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BERLIN LETTER

The Leibl Exhibition
Derain at the Flechtheim Gallery
Dr. Schaffer Shows Dutch Interiors
Wire Sculpture at the Nierendorff
Gallery
Archeologists to Meet in Berlin

By FLORA TURKEL-DERI

It is a strange fact that the German painter, Wilhelm Leibl, who lived during the second half of the XIXth century, remained for a long time unnoticed in Germany in spite of the fact that his art was completely Germanic in character. French critics were the first to give him due recognition. Among them was Courbet, who sensed the congeniality of his German fellow artist. Independently these two sought the same ends and in a world still echoing with the fanfare of Romanticism and Historicism they undertook to paint things as they are. When Leibl came to Paris in 1869 the cause of Naturalism was already lost in France and his appearance on the scene was more in the nature of a reinforcement for the new and conquering trend than of a challenge to the old. Socially, philosophically and artistically the world was ripe for "la verite, l'apre verite," as Stendhal expressed it, and next to the great innovator, Courbet, Wilhelm Leibl was the most faithful and sincere portrayer of the visible world. In Germany the trend had not advanced so far and Leibl, who was a protagonist of the new movement, suffered from the reactionary and antagonistic attitude of the art circles and critics there.

But his artistic production has long been correctly evaluated, although the present exhibition is the first to do justice in a comprehensive manner to the greatest German painter of the realistic school. This collection was first shown in Cologne, Leibl's birthplace, where it was organized by the Wallraf-Richartz Museum. The Berlin exhibition, in the rooms of the Academy of Fine Arts, is due to the enterprise of the Matthiesen Gallery which must also be credited for the compilation and publication of the excellent catalogue. The showing comprises some two hundred and fifty items, contributed by museums and private collectors in Germany and abroad.

Many authentic stories are recorded of Leibl's tiresome and almost fanatical attempts to reproduce faithfully what he observed, of his craving to give a perfect illusion of nature and it is amazing to see how well he succeeded in catching the model, alive and vibrant, in spite of this careful and elaborate method of execution. After his sojourn in Paris his technique became looser, more pliant, without losing that consistent penetration of substance that is so characteristic

of his manner. He concentrated all his talents on achieving the goal of his life—the closest possible transcription of the visible appearance of things. He was not a conqueror; he lacked the sweeping impetus of Courbet. He served his cause laboriously and with a complete consecration of himself to it. It is obvious that such an aim strictly limits the production of an artist. His field is reality, his delight is color and substance; he is kept from the wide realm of imagination. However, the intensity with which the reality is seized and its identity established results in painting of a quality which closely approaches that of the greatest realists of the past—Eyck and Holbein.

Besides the portraits which, no doubt, represent the peak of Leibl's art, the exhibition includes his famous Bavarian peasant types in their picturesque costumes, the many colorful details of which provided him with such an inexhaustible source of visual inspiration. These paintings impress us today as being too narrow and smooth, especially as this narrowness is obvious in the content as well. They are genre stories of a rather commonplace kind. The famous "Village Politicians," a group of peasants discussing the news, leaves one indifferent if not distinctly hostile and that is the case with several of the works dealing with folk types. The "Three Women in the Church," a work which was the result of three years of labor, has no doubt the accent of nature but its effect is too photographic to surpass the illustrative. In these peasant motives the artist's fidelity to the plain and the primitive atmosphere of the persons represented and their surroundings seems to set a definite limit to his powers. In this they are in contrast with the portraits, which are infused with a vivid inspiration.

Leibl fled from the antagonism of his colleagues in Munich to live and work in the country undisturbed by professional influences. Thus the message of Impressionism reached him in his retirement and made his pigments lighter and less compact. Without losing their weighty consistency and almost sculptural qualities they acquired greater purity and a more juicy splendor. The personality and the art of Leibl were without artificiality and met the demands of an era chiefly concerned with natural science and philosophy. Leibl is the artistic exponent of this matter-of-fact period. The orthodox faith of his soul in the unsurpassable beauty of all existing things made him capable of transcribing to canvas themes of consistent impressiveness.

An exhibition containing fully a hundred works by Derain has been arranged at the Flechtheim Gallery. Derain is such a prominent figure in the Post-impressionistic movement that his role in the artistic evolution of the last two de-

acades can be exactly defined. With Matisse he entered upon the heritage left by Cézanne, and on the firm foundation of the master he built up beautifully balanced color planes. Derain's manner is, despite obvious affinities to country and tradition, unmistakably his own. These paintings are the unconstrained and flowing language of one who knows exactly what he wishes to say, and says it with ease and a natural gift of expression. Derain has, of course, experienced the different phases of modernism that swept over the country, but he went through them without hard struggle. His innermost self seems to be opposed to harshness and severity, and this has lately led him to abandon the solid construction of his pre-war paintings. This exhibition makes it evident that the recent change in his style is in the nature of a retrogression, a reversion towards the conventional, the obviously beautiful. While one of the most important works in the show, the "Italian Woman" (of 1914) possesses a firmly developed character both as to color and composition, one of the latest paintings, "Lady with a Pearl Necklace" (of 1928), is a distinct revival of Impressionistic conception and execution. There are also to be seen several of the pre-war landscapes, the high quality of which explains Derain's exalted position in contemporary art. These works show a sureness and courage which, combined with the carrying power of their pigments, mark a peak of the Post Impressionistic movement. They are as far from literalness as from the aggressively unnatural, and their organization and expressive brushwork satisfy many of the demands of the era.

The Dr. Schaffer Gallery, which in 1927 arranged a very interesting exhibition of Flemish landscapes, is now the organizer of a collection of more than a hundred paintings of interiors by Dutch artists of the XVIIth century. Dutch art of this kind and period gives a faithful image of the domestic life of the well-to-do burghers, who were the leaders of their age. They loved to display the evidence of their prosperity and evinced a naive delight in the material comforts of life. Their love of merriment provided many subjects for colorful scenes. The somewhat even level of the artistic production of the period is relieved by individual interpretation and the present exhibition provides rich material for closer study.

Exhibitions of this kind help greatly in the difficult task of attribution. In fact this exhibition includes several works whose attribution has been recently corrected. There is, for instance, an example of the *oeuvre* of Hendrick van den Burgh, whose best works were formerly given to Pieter de Hoogh and whose shadowy figure has been rescued from oblivion by Dr. Valentiner's recent investigations. A second work by this artist was to have been included but

it was acquired by the Detroit Museum just prior to the opening. Another interesting witness to the value of recent researches is a painting by Esaias Boursse formerly attributed to Vermeer.

Almost all the towering personalities of the period are represented in this show, to which private collectors and private and public galleries in Germany and abroad have munificently contributed. Vermeer is present with a painting lent by the Brunswick Museum and Pieter de Hoogh with several important paintings displaying the richness of his colorful inventiveness. There is Jan Steen's clamorous and soundly realistic manner. Terborch is represented by several examples of his refined and distinguished art; Ochtervelt, a more robust Terborch, displays the splendor of satiny dresses; Metsu has several paintings to his credit. A small but dexter-

ously handled painting by Judith Leyster (pupil of Frans Hals and wife of Molenaer) is conspicuous. A painting by Kalff, "Woman at the Well," differs both in theme and execution from the usual manner of the artist. By Jacob A. Duck is a typical Dutch interior with all the details of the time. It represents an "Ironing Woman" in a kitchen—a very unusual theme for this depicter of soldiers and their life. The luminosity and brilliance of the colors are remarkable, and the picture vies with the best products of the time. Paintings by Maes, Dou, A. Brouwer, A. van Ostade, and many more are prominently shown.

Alexander Calder, a young innovator from America has arrived on the scene with some "sculptures," shown at the Neuman-Nierendorff Gallery, which are constructed of bits of wire, and reveal
 (Continued from page 18)

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BERLIN LETTER

(Continued from page 17)

how little material is necessary for the creation of "form".

Berlin is awaiting with interest an international assembly of archaeologists who will attend the centenary of the founding of the archaeological institute on April 21st. In the February 2nd issue of THE ART NEWS appeared an outline of the convention's program with the most prominent speakers. It was also announced that a special feature of the convention will be a visit to the newly opened Pergamon Museum (referred to in No. 8 of THE ART NEWS). In the next letter we will give an account of the convention.

PARIS LETTER

Eugene of Sweden, Prince-painter
Early Swedish Art at the Decorative
Arts Museum
Modern Swedish Art at the
Jeu de Paume
Utrillo's Cathedrals and Churches
Notes on Current Exhibitions:
Benois, Thomsen, etc.
Modern French Art in Brussels

By PAUL FIERENS

Prince Eugene of Sweden has deserted his palace of Djurgården, his art collections and his studio in order to come to Paris and organize the exhibition of ancient and modern Swedish art which has been awaited with the greatest appreciation and interest. Prince Eugene, brother of the King of Sweden, occupies a position of the first importance in the field of modern art, not only as a patron of the arts but also as a talented and original landscapist.

The Prince's stay in France has recalled his early years when he was a pupil of Bonnat, Gervex and Puvis de Chavannes and has renewed friendship with artists and art critics. On the occasion of a recent luncheon at the Swedish legation, when several critics and directors of French museums were entertained by the Prince and the Count of Ehrensvärd, I had the honor of talking for a few moments with Prince Eugene, who discussed "Jeune peinture" with an intelligence and boldness that should set a good example to many who claim to be professional critics.

It is indeed encouraging to find a man who has studied art all his life and become a master of Impressionism, despite the fact that he has seemed destined for another calling, for other cares and pleasures. Prince Eugene has maintained his contacts with contemporary art and encouraged the most original artists of his country. He has praised such men as Vuillard, Braque and Derain, and prided himself on being the friend of Andre L'Hote. Prince Eugene's ideas are not less personal or less subtly shaded than his paintings, which are now on view at the Jeu de Paume Museum.

The Jeu de Paume Museum houses a group of Swedish paintings and sculptures which date from 1880 to the present, while the retrospective section of the Swedish exhibit is at the Decorative Arts Museum, in the Marsan Pavilion. Logically, this latter section should be considered first.

The oldest work in this group is a stone stela carved with indecipherable symbols, which comes from the Island of Gothland (about 500 A.D.). The graceful arabesques with which it is decorated contrast strongly with the more barbaric rectilinear style of a textile with figures which dates from the XIth or XIIth century and represents an episode in the struggle between paganism and Christianity.

Medieval art, Romanic and Gothic, is represented by about a dozen statues of the Virgin and of Saint Olov, most of which belong to the National Historical Museum of Stockholm. In some of these French influences can be traced, such as are found in the earliest sculptures of Chartres for example, while others are evidently related to the art of the Saxons or Britons. Two figures are attributed to the Parisian, Etienne, who established himself at Upsal at the end of the XIIIth century. The most typically Nordic notes in these polychromed Madonnas are their blue eyes and blond tresses.

The history of Swedish painting actually begins in the XVIIth century with Klockner, a citizen of Hamburg, who was naturalized and titled under the name of Ehrenstrahl. By him is a large landscape with grouse executed with a vigor which is truly Dutch. By

Ehrenstrahl's nephew, David von Hrafft, is a sober and very energetic portrait of General Armfeldt.

M. Axel Gauffin, the charming and learned director of the National Museum of Stockholm, has written an interesting study of the Swedish painters of the XVIIth, XVIIIth and XIXth centuries for the catalogue of the exhibition. From him we borrow a few notes and express our great admiration for the compositions of Alexander Roslin, Pasch the Younger and especially of Pilo.

Roslin is well known in France and had a career in Paris where he was the friend of Boucher, Cochin and of Joseph Vernet, whose portraits hang near the beautiful group of the Jennings family, the delightful portrayal of the rose colored robe of the Marquise of Neubourg-Cromiere and other brilliant textiles from Sweden. Roslin is a great costumier, a virtuoso which the French School would be glad to claim. And perhaps it has the right to claim him.

Pasch the Younger is a more subtle, more poetic colorist than Roslin, but Pasch is surpassed by his master, Pilo. The latter stands out as Sweden's greatest painter. Did this artist, who lived thirty years at the Danish court become acquainted with the Venetians and the English? He possesses, with the vivacity of a Tiepolo, the meditative refinement of a Gainsborough. Certain subtle similarities make one think of Perronneau. The dozen portraits by Pilo are obviously the great surprises of the Swedish exhibition. We will never forget these fine and dainty silks, these touches of gallantry, a certain greenish light, certain faces of a keenness which presages Goya. Among so many men of talent Pilo stands out as a man of genius. His name, until now scarcely heard of in France, is destined to dominate the history of Swedish art.

Lafrensen, the "little master" known here as Lavreince, is, like his compatriot Hall, completely Gallicized. His style is free and vivacious. For the end of the XVIIIth century we will also mention the landscapes of Elias Martin, the large portrait of Marie-Antoinette by Wertmüller and the robust paintings of Carl-Fredrik von Breda, a pupil of Reynolds.

The XIXth century, before 1880, is not the most brilliant period of Swedish art. Historical painting of that time is represented by certain of the romantic faithful like Fredrik Hockert and Georg von Rosen; the art of the portrait is seen to have been decadent but landscape painting just awakening. Pleasant themes from nature were interpreted with good taste and sympathy by Gustav Palm, Kilian Zoll, Rydberg, Alfred Wahlberg, and Carl Skanberg. Corot's teaching had been heeded and we find in Carl Hill and in Allan Osterlind the beginnings of Impressionism.

The best Swedish sculptor of the XVIIIth century, Johan Tobias Sergel, is represented in the Pavilion of Marsan by busts of Gustave III and his wife and by some magnificent drawings from the Louvre and from the collection of Count Ehrensvärd, Swedish minister to Paris.

The outstanding figure at the exhibition of modern Swedish art at the Jeu de Paume Museum is Ernst Josephson, whose most celebrated picture, the "Spirit of the Stream" depicts bits of landscape à la Courbet. This belongs to Prince Eugene as does also a large and curious sketch entitled "A Society Scandal." But the painter's masterpiece is probably the portrait of his mother which dates from 1880. It is to be doubted whether Swedish art has since produced anything firmer or more expressive.

After becoming insane in 1888, Josephson took up at times his brushes, especially his crayons, and it is impossible to regard the strange watercolors and drawings of this period without emotion. Very sharp sensibilities are here shown in an almost mournful style. In

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any case the sincerity of these works touches us more than the mannerisms and facilities of the great virtuoso, Anders Zorn. To the group of paintings of the latter a few etchings have been wisely added, and it is in these that Zorn shows himself at his best.

After Josephson we will mention two portraitists, Richard Bergh and Oscar Björck; a painter of charming bourgeois interiors, Carl Larsson; an animalier, Bruno Lilljefors; and a group of landscapists of whom the most Nordic and, in consequence, the most original are Karl Nordström, Eugene Jansson and Anna Boberg.

The paintings of Prince Eugene are full of charm and nobility. His oeuvre goes beyond Impressionism to express the profound poetic feeling of a very individual nature. Karl Isakson tends toward Vuillard and a younger group, called "the Matisse group" by the Swedes, because those who compose it received their first art education in the atelier of the great French colorist.

The most gifted of this generation and, all things considered, the least Gallicized is in our opinion Leander Engström, who died at the age of forty in 1927 and whose stylized landscapes impressed us strongly. The sensitive Eric Hallström, painter of French suburbs seems rather close to Utrillo. In addition we noted the contributions of Einar Jolin, Hilding Linnquist, Georg Pauli (influenced by Andre L'Hote), and of Gosta Adrian-Nilsson, who represents pure cubism with Byzantine elements. A head of Ewald Dahlskog is a well drawn Derain. And we discovered among these Swedish painters several frequenters of Montparnasse and the Parisian salons: Detthow, Ekegardh, Nils von Dardel and the sculptor, Eric Grate.

Contemporary sculpture is chiefly represented by Carl Milles, whose equestrian figure stands on the terrace of the Tuileries.

It is both my right and my duty to say that the reputation of Maurice Utrillo has not been at all advanced by the most recent exhibitions of his works. In these have appeared groups of his least significant landscapes which gave somewhat the impression of having been done in series. It seemed inevitable that sooner or later the painter would make amends for this and he has already done so. Mlle. Berre de Turicque has collected at the Portique Gallery more than fifty canvases of Utrillo chosen from

among his best and showing only cathedrals and churches.

Among the masterpieces there shown the pure and spiritual "L'Eglise blanche" contrasts with a "Cathedrale de Reims" the facade of which, painted with a knife, seems set with precious stones.

Of course every one will not appreciate equally all of the styles of Utrillo, from the delicate harmony of the "Cathedrale de Bayonne," the most brilliant and the most subtle of the series, to the acid greens and hard sky which surrounds (Continued on page 19)

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PARIS LETTER

(Continued from page 18)

the "Cathedrale de Moulins." This last is tremendously vigorous. And moreover it must not be forgotten that Utrillo's colors soften with time, that the pictures develop a patina like the cathedrals.

Near these *eglises-reines* are *eglises-bergeres, paysannes*. For each Utrillo finds a special accent, a different light and a style which is especially suited to his interpretation. He gives an individuality to his models. Perhaps these portraits of French churches have no photographic resemblance to their originals but they have a certain spiritual likeness.

There are some first-rate Utrillos at the De Frenne Gallery where an exhibition of contemporary nudes has already opened with works of Modigliani, Bonnard, Charlemagne, Bosshard and several others.

M. Alexandre Benois, who was before the war one of the finest scholars and artists among the curators of the Hermitage now lives in Paris where he still has an opportunity to execute sumptuous decors like those of the much admired ballets of Diaghilev. This winter M. Benois designed the decors for the performances of Mme. Ida Rubinstein, the *Marriage of Psyche* (music by J.-S. Bach and orchestra by Honnegger) and for the *Well-Beloved* (music by Shubert and Liszt and orchestra by Darius Milhaud). The models for these charming scenes, in a fantastic baroque style, are exhibited at the Charpentier Gallery. There also M. Benois shows fine and well balanced watercolors, scenes from Russia, Provence, Versailles, etc.

At the same gallery we saw some sober and expressive portraits and landscapes by Mme. Louguine Wolkousky and recognized in Pierre Wolkousky a talented young artist, influenced without doubt by Dunoyer de Segonzac but having a vigorous personality of his own which is becoming more and more apparent. From now on he will be a force to be reckoned with.

The watercolors of Rene Thomsen, at the Dru Gallery, are most pleasurable. They picture, in a discursive and gay style reminiscent of Jongkind, river banks and large panoramas or intimate scenes of family life. All are executed in a free style which requires a trained eye and a firm hand. Several of the drawings, in arabesque, have distinct appeal.

There is now on at the Palace of Fine Arts in Brussels a very important exhibition of modern French art. It should be mentioned in the Paris letter because the Palace of Fine Arts, which organized the large Bourdelle and James Ensor exhibitions this winter, is a potent force in the establishment of closer relations between Brussels and Paris, and because we have fortunately had an opportunity to visit the fifteen galleries given over to this fine collection. In order to give an idea of its quality it is only necessary to mention that the works of Matisse occupy two rooms; that the largest room is reserved for Degas (paintings, drawings and sculptures); that the drawings of Rodin and the lithographs of Toulouse-Lautrec cover much well lighted wall space; that the group of Bonnards is without doubt the most complete and the most varied that



"SPRINGTIME"

By JOHN E. COSTIGAN

Recently exhibited at the Babcock Galleries and now in the permanent collection of the Montclair Museum

SPANISH LETTER

Seville and Barcelona Exhibitions
St. Martin's Bridge Tower Restored
Modern Ceramics for Seville Show
Tarazona Landscapes at Fine Arts Club

Prado Issues Catalog of Goya
Centenary Exhibition
Lezcano Dies in Madrid

By E. TEROL

The forthcoming exhibitions at Seville and Barcelona, by their incessant requests and energetic propaganda, are gradually drawing to their sections of ancient art the greater part of the artistic treasure of Spain, and each day sees the announcement of some great masterpiece which has been added to the rich collections which have already been assembled.

The Cathedral of Tuy, one of the oldest in Northwestern Spain, second only

we have ever seen; and that the other exhibitors include Cezanne, Manet, Henri Rousseau, Dufresne, Vlaminck, Despiu, etc.

While this exhibition of French moderns is on view, the Palace of Fine Arts is also showing a collection of Dutch still lifes of the XVIIth century in which are included about a hundred canvases borrowed from museums and private collections in Holland and Belgium. Almost all the great names of the school are included. Fabritius, de Heem, van Beyeren, Jan Breughel, etc.

to the famous shrine of Santiago de Compostela, is sending to the section of ancient art of the Barcelona exposition a magnificent XIth century figure of the Virgin of the Ascension, patron of the city, together with numerous other objects, including several XIIIth and XIVth century enameled chalices; a Gothic repoussé silver processional cross; a Renaissance carved episcopal choir stall; mss. charters of the Cathedral, XIVth century; several Renaissance repoussé silver trays; Gothic velvet needlepointed vestments, and many other objects of considerable value.

On the other hand, the cathedrals of Andalusia are contributing, quite naturally, to the Seville exhibition. The dean and chapter of Jaen Cathedral have finally been persuaded to part for a few months with their precious tenebrarium, the finest in any Spanish cathedral, and the famous Florentine reliquary that was presented to them by Bishop Rubin Ceballos in the XVIIIth century. It is made of silver, ivory, and bronze, and is enriched with numerous antique cameos and carved antique gems.

Presided over by the Duke of Alba, the meeting of the executive committee of the Society of Art Friends was recently held. It was decided that this spring will see the opening of the "Palacete de la Moncloa," the villa that belonged to the famous Duchess of Alba who was Goya's greatest friend. The Society, after painstaking work extending over ten years' time, has successfully accomplished the difficult task of restoring the "Palacete" to its pristine condition. This has been done with such thoroughness that the furniture includes

many of the actual pieces that were used by the Duchess and Goya in the same rooms in which they were formerly placed. As a permanent example of late XVIIIth century art and life, it will soon rank as one of Madrid's greatest attractions.

The Provincial Monuments Commission of Toledo reports having completed the restoration of the huge south gate tower of St. Martin's bridge. This famous example of mediaeval architecture, built at the beginning of the XIIIth century and renewed at the close of the XIVth, spans the Tagus to the west of the city, the central arch being over one hundred feet high. It is guarded on each end by a gate tower, the one nearest Toledo bearing the arms of the city, the other, a statue of St. Julian. This latter tower was in a very dangerous state owing to its great age. In view of its impending collapse, the necessary measures had to be quickly decided upon. Not only has the original structure been strengthened, but all the additions of later periods, ugly excrescences for the most part, have been removed and the beauty of silhouette and harmony of proportions are again visible in all their purity. The amount of work entailed has been considerable. The three vaulted openings on the ground, which had practically disappeared behind masses of masonry, have been rediscovered and an age-long accumulation of debris cleared away. The decaying gates have been repaired and also the stair leading to the upper floor, the armory hall, the accesses to the battlements, and the ambulatory. All the upper windows, which had been walled up, have been reopened, notably the two fine Gothic traceried windows on either side of St. Julian's statue. The members of the commission do not think, however, that their work is complete; they are planning to treat the other tower in a similar way, and after this is done, St. Martin's bridge will easily rank as one of the most beautiful mediaeval structures in existence.

The Madrid School of Ceramics is sending a notable collection to the section of modern art of the Seville exhibition. The objects are executed in porcelain, iron, enameled earthenware, ironstone, brick and terracotta, and are mostly of a decorative character, such as murals, fountains, garden furniture, plaques, medallions, figures, groups, vases, tile friezes, etc. The most important is a porcelain "retablo" or altar, inlaid with gold and silver harmonizing with rare combinations of polychrome enamels, and presenting a magnificent and impressive appearance. There are also several pictures done in enamels on a

ceramic ground, representing scenes from Goya's tapestry cartoons.

There is an interesting exhibition of landscapes by Fernando Tarazona at the Fine Arts Club. It includes thirty-six pictures—views of Spain and of Cuba, and imaginative compositions. Tarazona was born in Valencia and grew up in the midst of those panoramas of infinite variety heightened by a brilliant sun. When he went to Cuba, the impenetrable jungle, the vast cane fields and the tropical vegetation reached the very depths of his artistic spirit. Tarazona's landscapes are no mere plastic expression; they are the realization of his sensibility. He is no common recorder of topography, attentive to geographical physiognomy, but rather a subtle interpreter of feeling, grasping with his keen perception and faithfully rendering on canvas the spiritual message of Nature.

The loan exhibition held at the Prado was probably the most fitting and adequate of the various celebrations held in commemoration of Goya's centenary last year. It completed the Prado's own great collection of that master's works with the result that so comprehensive a gathering of any one old master's works has never been seen before, and perhaps never will be seen again. It was also remarkable for the number of first class pictures brought to the attention of the public for the first time since they were painted, so that a more accurate estimate of Goya's merits was made possible. A small catalogue, a sort of guide to the exhibition, was issued at the time, and now comes the welcome news of the publication of a fully illustrated descriptive catalogue raisonné in a monumental edition. Each one of the pictures exhibited is beautifully reproduced and the text has been ably written by Señor Enrique Lafuente. The Prado, which is responsible for the publication of this desirable book, is being warmly congratulated on it.

The painter Carlos Lezcano has died in Madrid at an advanced age, after a short illness. The personality of this artist was highly appreciated both in Spain and abroad. Perhaps he was not quite so popular in his own country as beyond its frontiers, where his magnificent production is better known. In America, in France, in Argentina, numerous exhibitions, always successful, have placed his name well in the foremost rank. Only three months ago there was held in Paris an exhibition of his works that was his crowning triumph. In his youth Lazcano was Sorolla's pupil and from the master he learned the fundamentals of art. But

(Continued on page 20)

FORTHCOMING AUCTION



Powder-flask Hartshorn with gilded silver mounting, Nuremberg, about 1560 by Christoph Rittler, Goldsmith.

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Picasso

Arlequin, 1927

RENOIR
AND
LIVING
MASTERS

SPANISH LETTER

(Continued from page 19)

his temperament reacted in an original and personal way towards landscape, which he interpreted with a severely constructive sense, with a strictly honest and straightforward technique, and a palette of great chromatic richness, always tempered with sobriety. His romantic and poetic spirit led him to an ascetic contemplation of the Spanish landscape, especially when it acted as a background for the heroic deeds of legend or history. The interpretations of Castile left by Lazcano are a real treasure of art and iconographic documentation. Besides being a great painter, Lazcano was a great gentleman, a "caballero" of the old school, of keen intellectual faculties, whose memory will always be evoked with the utmost respect.

LONDON LETTER

**Claes Armor to Be Sold
Fine Paneled Room in Sotheby Sale
Copy of Portland Vase Exhibited
Steer Shows Landscapes
Augustus John at the Tooth
Galleries**

By LOUISE GORDON-STABLES

One of the auction room events that is bound to create special interest this season is the sale of the Carl Claes collection of armor which will travel from Thuringia to Christie's for dispersal. The

interest in good armor is steadily growing both here and among American collectors and prices are advancing no less steadily. The bulk of the examples in this collection are of German craftsmanship dating from the Renaissance onwards, and exceedingly fine of their kind.

* * *

Another sale at which American bidders are likely to take an active part, is fixed at Sotheby's for the middle of May. It concerns "the Great Chamber" at Filling Castle, a magnificent panel room, whose rich woodwork is varied with fine heraldic windows of stained glass, and with a deep ornamental frieze in which every animal and tree, proper to the Gilling district of Yorkshire appears together with the heraldic animals connected with local families. This Elizabethan room is extraordinarily elaborate in its various forms of ornament. The oaken panels within their framing of egg-and-tongue moulding are inlaid with strapwork and with designs of flowers of every description; fluted Corinthian columns punctuate the spaces and numerous shields in heraldic colors are dispersed among the carvings. Only the splendid ceiling of elaborate plasterwork and the flooring are not included in the dispersal. No doubt some sort of effort will be made to retain so unique a room in this country.

* * *

The Sidney Hand Galleries of 16a Grafton Street have had the happy idea of holding an exhibition of vases, which in addition to being themselves of great beauty and interest, serve to throw considerable light upon the vase of the moment, namely the Portland Vase. They illustrate the method by which that case was produced, a matter which has exercised many minds, and the secret of which Josiah Wedgwood was the first discoverer. It was that potter who found out that the material was glass. The vase was first formed of plain dark blue

glass, on which was superimposed a thick layer of opaque white glass, (this being an extremely delicate process). Subsequently this outer layer was chiseled away except in the case of the design which this stands out in relief. Some three years of constant work were lavished upon an extraordinarily fine copy of the Portland Vase which was made in the 'seventies and shown at the Galleries. The studio in which it was executed was kept at an even temperature during the whole period, the sculptor, Joseph Locke, being commissioned for the work. American enthusiasts who will not now be able to view the original in the British Museum, will find this excellent copy and its specimen series at Grafton Street during the whole of May.

* * *

There is at the Tate Gallery an important exhibition which Americans likewise should not miss. It is the work of Wilson Steer, whom one somehow always thinks of as a young man, so vigorous is all that he conceives though, as a matter of fact, he is a veteran of some seventy years. To remember that at one time the Royal Academy would have none of him is but to remind ourselves how greatly he has in the meantime influenced the general outlook on landscape painting, and possibly also on figure painting. Steer's impressionism is the result of patient research and experiment but in spite of this it gives an effect of spontaneity which is among the chief of its charms. Here and there an experiment is responsible for results which strike one as being peculiarly attenuated, so rigorous has been the excision but even so there is no gainsaying the brilliance of the execution, the lightness of the touch. Those who have not hitherto realized what an important artist Steer is will assuredly not fail to

realize this on visiting the show that has been so fittingly organized in his honor.

Augustus John is an artist who refuses to be nailed down to any one style or technique. The exhibition of his work at the Tooth Galleries in New Bond Street shows him using his palette in a variety of ways, sometimes for broad effect, sometimes for extraordinarily delicate nuances. Here are landscapes and portraits, flower studies and fruit groups, handled in the manner which each individual study seems to demand. But whatever may be the particular issue, one thing is invariably certain—the color will be in perfect key, the draftsmanship impeccable. An interesting series of portraits of his sons and daughters are swift studies, very expressive, though perhaps not so satisfying from the decorative point of view as some of the portrait work in the Tate. The warmth of the Riviera has been caught in the sketches with great facility; indeed there seems to be no mood, either climatic or psychological that his brush cannot do justice to. It is odd to reflect that is the first one man show in which John has indulged. May there be many more of them.

TORONTO

A very comprehensive retrospective collection of the work of the internationally known artist, Horatio Walker, N.A., R.C.A., loaned from various sources in Canada, is attracting crowds to the Art Gallery of Toronto, Grange Park. When as a young lad, Horatio Walker visited Quebec with his father, a lumberman of Listowel, Ontario, he became absorbed in the idea of depicting the simple and sincere life of the French-Canadian habitant as Millet did the peasants of France. He built a home on the Isle of Orleans, within sight

of old Quebec City, and there studied and recorded on canvas and paper the various aspects of primitive habitant activities. The collection now on view includes studies of animal and bird life, also horses, oxen and other animals, at work and at rest. In one painting, early morning sunlight brilliantly lights the figure of the habitant pouring milk from can to can in the shade of a tree, through which the sunlight filters. The picture has a breezy atmosphere and is one of twenty or more loaned by the museum of the Province of Quebec. Many private collectors also have contributed charming specimens, such as "Sheep Washing," owned by C. H. Holt of Montreal.

* * *

Another showing of interest, in the long room of the gallery, is the annual exhibition of the Canadian Society of Graphic Art, which includes work of members all over Canada from the Atlantic to the Pacific coast. Of the recent exhibits at the gallery one of the most notable was paintings of Gothic cathedrals of France, by Pieter Van Veen, noted Dutch-American artist. The clever scissors cuts of Lisl Hummel Borsook also attracted considerable attention.

* * *

Announcement has just been made of the prize winners in the arts competition initiated by his excellency, Lord Willingdon, Governor-general of Canada, each prize being \$200, in music, painting, sculpture, and drama. The prize for painting was won by Prudence Heward of Montreal, and the prize for sculpture was divided between Elizabeth Wyn Wood, and Sylvia D'Aoust. In addition to the various cash prizes, there were a great many honorable mentions, in which the names of well known Canadian artists were prominent.

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FLORENCE

VENICE

CHICAGO

The Wasa medal has just been presented by His Majesty, the King of Sweden, to Miss Bessie Bennett, Curator of Decorative Arts, the Art Institute of Chicago. This is the highest honor that the Swedish Government can confer upon a woman who is not a citizen of Sweden. In presenting the medal, the Consul, M. Carlos de Dardel, graciously expressed his country's appreciation of Miss Bennett's interest not only in promoting the exhibition of decorative arts, but in the encouragement of a better understanding of the fine arts of Sweden in Chicago.

The bronze bust of the last Senator Albert J. Beveridge, by Paul Manship, which was given to the Art Institute of Frederic Clay Bartlett, has been placed in the South Corridor opposite the Birch-Bartlett Gallery of Modern art. Miss Abby Beveridge, daughter of the late Senator, who lives at Beverley Farms, Massachusetts, visited the Art Institute on April 29th and pronounced the bronze bust a fine likeness of her father.

The prizes awarded at the Ninth International Watercolor Exhibition, which opened at the Art Institute on Thursday, May 2nd, are as follows: the Mr. and Mrs. Frank G. Logan Medal and purchase prize of \$600, awarded to Joseph W. Jicha, for "Bahamian Coalman, Nassau." The Mr. and Mrs. Frank G. Logan Medal and purchase prize of \$300, to Jean MacLane, for "Along the Beach, England." The William H. Tuthill purchase prize of \$100, to Francis Chapin for "Sheltered Harbor, oscoff." Anonymous prize of \$100 to Robert Brackman, for "Sheltered Harbor, Roscoff." Anonymous prize of \$50 to David McCosh for his watercolor, "Iowa Snow." The exhibition will continue until June 2nd.

The cartoons by the French satirical artist, Honore Daumier, are well worth a visit to the Art Institute, where some of them are on display in the comprehensive exhibition of lithography. Daumier mastered this interesting method of expression soon after it was invented, and perhaps no one since has exceeded him in clarity of line drawing and in giving his work that rich and velvety tone that is so much admired. Before he began his art career he was bailiff in one of the French courts and while there became disgusted with the injustice and sham perpetrated all around him. Some of his cartoons show the shrinking,

cringing peasant, as he appears in court, frightened and awed by the legal formalities which have overwhelmed him. Daumier is but one of the great lithographers represented in this exhibition, which covers the whole period from the invention of the process down to the present day. It will be on exhibition until May 15th.

A group of exceptionally interesting Japanese Prints, together with some illustrated books, the work of the well known Japanese artist Fujiyama, are now on view in the Oriental Print gallery, Hutchinson Wing, Art Institute. They will be on view until May 25th.

As a result of the preliminary competition held on April 22nd, ten advanced students of the School of the Art Institute were accepted for the 1929 Final Scholarship Competition, to be held April 29th to May 27th. The painters admitted were Jaroslav Brozik, Merlin Pollock, Francis Kinn, Hubert Bailey, Theodore Roszak, Kenneth Shopen, Paul Winchell and Jack Wolfe; the sculpture, Mary Donelson and Wallace Purcell. Differing from past practice, separate subjects were assigned the two groups, the painters being asked to submit a preliminary sketch for a decorative composition for an eight by eighteen foot stairwell wall, facing one of the two flights of steps leading to the Hutchinson Wing in the Art Institute. The sculptors were assigned the problem of designing a fountain for the center of the Alexander McKinlock Jr. Memorial Court. In the final competition the painters are to develop their sketches in finished form to one-fourth, and the sculptors to one-third, actual size. Of the three awards of \$1,500 in 1929, two are available for the first time. These are the Edward L. Ryerson Traveling Fellowship and the Anna Louise Raymond Traveling Fellowship. The third award in this amount is the Bryan Lathrop Traveling Scholarship. In addition to these, the William M. R. French Scholarship of \$1,000 and the American Traveling Scholarship of \$250 are also available.

The recent exhibition of work by professional members of the Arts Club included a number of interesting contributions. Among the most unusual and individual pictures were a portrait of Mrs. Alfred Wallenstein by Katherine Dudley and a "Young Girl" by Beatrice Levy. The large canvas by Flora Schofield, "Italian Woman and Child," is done in large blocks and gives a somewhat heavy impression.

Other figure paintings of interest were Mrs. Palmer's "Just Me" and "The Kimona Girl." Charming flower paintings were sent by Ingeborg Christensen,

Frances A. Barothy, Anna Lynch, Conde Wilson Hickok, Kathryn E. Cherry, Cornelia M. Weyburn and Blanche Weyburn Kerr. Attractive landscapes included Lucy Hartrath's "Tapestry," and "New Hope Hollow" by Ima Rene Koen. Robert Lee Eskridge was represented by a sensitive painting entitled "Copra." The list of exhibiting sculptors included Jacob Bauer, Oskar J. W. Hansen, Sylvia Shaw Hudson and Tennessee Mitchell Anderson.

At the Knoedler Gallery there has recently been placed on view a number of paintings of artists of the modern French school—Matisse, Derain, Bonnard, Braque, Cottet, Marquet and De Segonzac.

At Revell's recently was held an exhibition of paintings by Florence White Williams, sculpture by Mabel Landrum Torrey and arrangements by Ross Crane.

There opened on April 16th in the Hoosier Gallery an exhibit of lithographs and architectural drawings by Howard Leigh of Paris. His series of lithographs dealing with the French battlefields was bought by the French government for the Musée de la Guerre, where the prints are still shown. The exhibit continued at the Hoosier Gallery through April 30th.

The Carson, Pirie, Scott Galleries opened on April 22nd an exhibition of work by a group of women artists, "Seven Women Artists," who are Jessie Arms Botke, Mary F. R. Clay, Harriet W. Frishmuth, Marian Hawthorne, Bertha Menzler Peyton, Marian P. Sloane, and Lucy Taggart.

The Chester H. Johnson Galleries are holding a spring exhibition of paintings which opened on May 6th and will continue throughout the month. The list of artists whose works are on view include: Raoul Dufy, Odilon Redon, Edouard Manet, Berthe Morisot, Henri Matisse, Andre Derain, Paul Gauguin, Jean Guillaume, Henri J. Rousseau, Whistler, Leopold Survage, Eugene Boudin, Georges Braque, Mary Cassatt, Edgar Degas, Jean L. Forain, Marie Laurencin, Adolphe Monticelli, Auguste Renoir, Toulouse-Lautrec and Henri le Sidaner.

WASHINGTON

On May 1st the Gordon Dunthorne Gallery opened an exhibition of Czechoslovak etchings and woodcuts, held under the auspices of the Minister of the Czechoslovak Republic and Madame Veverka.

DENVER

Forty-five original paintings by the Japanese artist, Ttesuzan Hori, are now on display at the Denver Art Museum.

Hori is a pupil of the Shiyo School founded by Okyo Moruyama about the year 1200 in the ancient capital of Kyoto. He also studied with Seiho Takeucki and Zippo Araki, both living artists of high reputation. Araki is at present holding an exhibition of his work in Paris under the joint auspices of the French and Japanese governments.

With a technical skill that is the last word of perfection and which in the history of art has only been reached by the Japanese, Hori succeeds indeed in giving in his brush stroke paintings the atmosphere, the very essence of his ducks and swans and sparrows.

But even though birds are his specialty, his rabbits, flowers and bamboo are painted with the same unerring quality and characterization. He achieves fullness of form without the slightest indication of a shadow; he achieves depth without indication of perspective. Whatever makes the deepest impression on his sensibility is concentrated upon and represented. Every detail that does not contribute toward intensification of design and form is discarded and left out.

Hori's paintings are not watercolors. They are brush paintings done with mineral colors made by the artist himself. They are executed on silk, and their appeal to the public was so strong that on the opening day of the exhibition alone half a dozen were sold.

From Denver, Hori will go to Chicago, where his exhibition will be sponsored by Jane Addams. Later he will exhibit in New York under the auspices of the art department of Columbia University.

A jury of three of the most distinguished architects in the United States has just awarded the Fine Arts medal of the City Club of Denver to the architectural firm of William E. Fisher and Arthur A. Fisher of this city.

The jury was appointed by the Architectural League of New York and consisted of Kenneth M. Murchison, president of the Architectural League of New York; Chester H. Aldrich, member of the firm of Delano & Aldrich, which is well known for many residences and college buildings, and James W. O'Connor, one of the leading architects of New York City.

An honorable mention was awarded to the firm of Merrill H. Hoyt and Brunham Hoyt of Denver.

The City Club had invited all archi-

COLUMBUS

Art in Columbus is taking on new life recently, especially since the announcement of the Columbus Art League reached its members calling attention to the early date for sending entries to their Nineteenth Annual May exhibit.

The exhibition committee, headed by Dudley T. Fisher, Jr., as chairman, has as its active members, Alice Schille, Josephine Klippart, Minna Volk, James R. Hopkins and Erwin F. Frey. The president of the league, Robert O. Chan-deayne, serves in an ex-officio capacity. Because of the zealous attitude of Mr. Fisher towards the advancement of art and artists in Columbus he has secured some very attractive prizes which are to be awarded by the jury, which group constitutes the exhibition committee this year. The prizes which are being offered are as follows: The best watercolor in the exhibition, first, \$75; second, \$25. Figure or still life in oil, first, \$100; second \$50. Landscape or marine in oil, first, \$100; second, \$50. Sculpture, \$50.

For the first time in ten or twelve years the bars have been let down so fast that as the restrictions of who is to receive the prizes is concerned. Long before the league's exhibits were held in the Columbus Gallery of Fine Arts building, a ruling was established which barred the prize-winners each year from competing for the same prizes for the following five years. Although this scheme was a very workable one at that time, it so happens that now after a period of a score of years some of the better painters have been holding back the showing of some of their best canvases, because they realized there was no opportunity for winning any prizes. The only requirement this year will be that a member is in good standing in the league and that the painting which is entered for the prize, shall be absolutely original and never before shown at any previous league exhibit.

Members of the Denver region to take part in the competition for its Fine Arts award. Seven firms made entries with altogether over 100 photographs. The photographs were submitted in sealed packages, each containing the names of the competitors in a sealed envelope which was opened by the jury after they decided upon the award.

The entire collection of photographs by all competitors are at present on display at the Architectural League House in New York and will be shown, next month, at the Denver Art Museum.

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CLEVELAND

A painting by Charles Antoine Coypel, French court painter in the time of the regency and Louis XV, has been presented to the Cleveland Museum of Art by Felix Wildenstein of New York and has been hung in Gallery V. It is the latest of a series of important European paintings that have been secured during the past few years and which have added to the collection such names as El Greco, Strozzi, Poussin, Tintoretto, and now Coypel. The picture is of Saint Jacques shown as an imposing, bearded figure and it is painted in the grandiose style of the period.

Numerous works by this painter and tapestries woven from his cartoons are to be found in important museums, including the Louvre. This gift of the Saint Jacques to our museum fills a gap that has long been felt in its collection.

There is an exhibition of watercolors at the Central High School by Susan B. Chase, arranged by Jessie Baker, the director of art in the school. These watercolors were shown earlier in the season at the Corcoran Gallery.

At the Arts Club recently were paintings by Margaret M. Law, who is from Baltimore and has exhibited at the club before in a group of Baltimore women. This time Miss Law has chosen Southern subjects and the picturesque quality of the cotton fields has awakened her interest. The figure of the negro woman



"THE LOVER"

by THEONA PECK HARRIS

One of her batiks now on exhibition at the Little Gallery

over the mantle was the only large figure in the exhibition and is well characterized. The artist shows feeling in her paintings, a familiarity with the negroes and a sympathy with their life.

There are a few etchings interspersed with the paintings which have considerable merit as studies of workers of the field and coal miners. The exhibition was on view through April 27th.

SAN FRANCISCO

There were two excellent showings of English graphic arts in San Francisco recently. Possibly the most important was the portfolio of etchings and lithographs at the Vickery, Atkins and Torrey print rooms. However, this collection was rivaled by the Gump exhibition of prints from a recent showing of work

by members of the London Society of Wood Engravers in St. George's Gallery.

The Berkeley Art Museum celebrated "National Homes Week" by co-operating with the Better Homes committee of Berkeley that sponsored an exhibition of house furnishings and home handicrafts April 22nd to 29th. Weaving, block-printing, decorative needlework, hooked rugs, flower arrangement, furniture finishing and other applied arts were represented in the exhibition. The museum also backed a display window of modern decoration by Rudolph Schaeffer in Hink's.

Sculpture and drawings by Jacques Schnier arranged in a contemporary setting were featured by the Galerie Beaux Arts for the two weeks ending April 5th. This exhibition of work by one of the most promising of San Francisco's younger artists was presented in such a way as to relate the individual pieces of art to contemporary decoration in general. At the same time the Galerie showed lithographs by William S. Schwartz, a Chicago artist.

Another exhibition that opened on April 20th was the showing of paintings and drawings by John Emmett Gerrity in the gallery of the Western Women's Club. This is the first one-man showing Gerrity has had in San Francisco of recent years.

John Emmett Gerrity offered an ex-

ST. LOUIS

The St. Louis Art Museum announces that the exhibitions of the work of students of the Saint Louis School of Fine Arts, and of modern East Indian paintings will last throughout the month of May.

The Vandervoort Department Store is making an interesting experiment in its forthcoming showings of work by St. Louis artists. It is planned to combine Oscar Thallinger's paintings with Gustave Goetsch's etchings, Victor Holme's statuary and Mrs. Holme's pottery. The opening exhibition is a one man show of the work of Sheila Burlingame who is painter, sculptor, maker of woodcuts and batik.

hibition of paintings at the East West Gallery beginning April 22nd.

The history of war from primitive times down to the present day is recounted in twelve murals recently painted by Frank Van Sloun for the vestibule of the War Memorial Library and Court building at the State Capitol in Sacramento. The panels, ranging from twelve to twenty-two feet in length, from a band six feet high around the vestibule, surmounting black marble columns. Filling the decorative demands of such a position, Van Sloun has painted the murals in strong contrasts and simplified form, achieving a feeling as of fresco.

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BOSTON

Three years after the first memorial exhibition of the works of Maurice Prendergast at the Cleveland Museum, the artist is being honored in his birthplace by a local memorial display sponsored by the Harvard Society for Contemporary Art at its Harvard Square Gallery. The organization is conducted by Harvard art student undergraduates.

Thirty oils and watercolors are included (unfortunately there being no pastels available). Many are lent locally and privately by Duncan Philips, Mrs. L. P. Bliss, Charles Hovey Pepper, Charles Woodbury and Mrs. Montgomery Sears. It was the latter who assisted the artist in pursuing his study, at a time when circumstances would have otherwise decreed it impossible.

Two decorative panels by Charles Prendergast, also an artist, are included. Most of the watercolors in the Maurice Prendergast exhibition belong to his earlier period during his student days in Venice and the themes, handled with rare power, are chiefly crowds in animated motion. His "Steps of the Ara Coeli" shows his ability in this direction most effectively. Here throngs ascending the wide stone steps almost out of the picture are depicted with a delicacy of color reminiscent of an exquisite Persian miniature. Two watercolors, typical of the period from 1890-92, are of "Barthol" church in Cambridge street.

The memorial exhibition current at Harvard will continue open to the public through May 15th. The catalogue of the display is prefaced by a lengthy foreword by Walter Pach, in which the name of Maurice Prendergast is linked with the more illustrious names in the Post-Impressionist schools.

A fairly representative exhibition of paintings by Wilbur Dean Hamilton was recently on view at the St. Botolph Club. Landscapes and marines were included as well as portraits of Justice McKenna, Francis L. Higginson, Rev. Elwood Worcester, Charles C. Glover, president of the Corcoran Art Gallery, Washington, D. C., and Robert C. Vose, Jr. There is also a fine portrait of "Mrs. Harris." Other inclusions of interest are "Iceberg-Anchored off Cape Race," "Spring," and "Autumn."

At the Copley Gallery a group of portraits of well known people by Henri Royer were featured in April. The list of sitters included the late Hon. Myron T. Herrick, Leon Bonnat, Sheldon Whitehouse and the Marchioness de Caussol. There is also a likeness of "Hon. Big Chief, White Horse Eagle."

Recent watercolors by Frederick Friesche, N.A., were also at the Copley Gallery. These are lightly and somewhat loosely painted but have considerable effectiveness, especially two figure pictures, "Boudoir" and "Piano Practice." "Pansies" and "Nasturtiums and Marigold" show charming color treatments.

Oils and watercolors by Leonard Richmond, R.B.A., R.O.I., and etchings by Arthur W. Heintzelman were shown at the Vose Gallery until May 4th. By the former were two colorful scenes from Bruges. "A Canal," and "The Beguinage, Bruges, Belgium," which added considerably to the effect of the exhibition. "Cathedral Mountain, Canadian

Rockies," "Corfe Castle, Dorsetshire, England," and "The Fountain, Besancon, France," should also be mentioned.

Also until May 4th at these galleries were about two dozen watercolor drawings of scenes of Palestine and India, by Ruth Colman.

Edith Briscoe Stevens of Hartford is represented in a three weeks' showing of paintings at the Twentieth Century Club, Joy Street. The display will remain through May 18th.

For several of her canvases, Miss Stevens has visited the Brittany seacoast town of Concarneau, mecca of many a New England artist. But Miss Stevens in her several views of Concarneau is no different from scores of other native artists who go there to gaze at the colorful spectacle. Nearer home she is more truthful than many of her fellow New England artists. Her "Old Gloucester," with its cluster of fishing craft raising their yellow masts to the top of the composition against a background of waterfront houses is a commendable study.

Besides marine paintings Miss Stevens exhibits also a group of landscape canvases, many of which take winter for their subject.

An exhibition of work done outside of classes by students of the Boston Museum School of Fine Arts was hung in the school gallery, through April 27th. No differentiation is made in this annual affair between the work of the younger students and that of the more advanced.

Diversity of subject matter is the chief claim of the show, which includes nearly a hundred entries. There are oils, watercolors, modelling, sculpture, black and white drawings and even several etchings, landscapes, marines, still-lives and portraiture.

DES MOINES

At the Public Library there is a very good collection of etchings and aquatints by Charles B. Keeler. The majority of the etchings have been done in Spain and France, but there are a few charming subjects done in and about Cedar Rapids. All through his work the artist has caught the spirit of foreign countries in intimate detail.

On April 25th the Chicago artist exhibit opened. It is shown through the Des Moines Association of Fine Arts which has sponsored its coming to the city.

INDIANAPOLIS

Twenty-three paintings comprise the special exhibition of Anthony Angarola's work, circulated by the Art Institute of Chicago, displayed in the East Octagonal Gallery during May. It was thought well to have, in addition to the exhibitions of more conventional work, one exhibition of work exemplifying some of the modern tendencies in art.

Mr. Angarola's subject matter is the American Mid-West; his treatment extremely modern. Much has been said of his color in various art criticisms that have come to us, but it is in so much lower key than anything we are used to seeing in Indiana with its clear, brilliant air that to most visitors his paintings will look very dark. However, their decorative quality and original point of view are sufficiently unusual to make them interesting.

The Art Association's collection of pictures has been greatly enriched recently by a number acquired directly from the donor, as in the case of five small pencil sketches by Sorolla from Miss Lucy Taggart, or indirectly from the donors through the various funds as in the case of the following: "Notes on Copper" by Warren Davis; and three oils from the Carnegie Institute exhibition now being displayed at the Art Institute of Chicago—"The Artist's Family" by Louis Buisseret, "Girl with a Guitar" by Dod Proctor, and "Nude at Window" by Henri Lebasque. These will not be displayed until after the close of the Chicago Exhibition, when the names of the various funds will be announced.

We are glad to say that the exhibition of Dutch furniture circulated by the Buffalo Fine Arts Academy will remain indefinitely. It was borrowed from Mr. Michael Cuypers of Rochester, New York, who is now in Holland.

Ten examples of heavy wood furniture, representative of Dutch periods from the XVIth to the XVIIIth centuries, the collection including four massive cupboards and one dresser, two cabinets of lighter build, two tall grandfather's clocks and a child's chair, have been installed in the large east gallery of the Herron museum as loans from Michael Cuypers of Rochester.

In the same loan are four small sculptures, two of which are colored figures carved in the round from wood, and two of which are bronze figures modeled in relief, all having been designed for use in church or chapel; two metal chandeliers with sockets for the insertion of candles, the larger and more ornately designed chandelier being of bronze, while the smaller and simpler one is of brass.

DAYTON

Exhibits at the Dayton Art Institute the week of April 21st were of the order which would be particularly interesting to the delegates who attended the Ohio Federation of Women's clubs convention on April 22nd and 23rd.

Paintings of Ohio-born women painters formed an exhibit which was brought to Dayton because of the convention. Work of the various classes of the Dayton Art Institute was put up for the occasion. Delegates were asked to visit the gallery throughout the entire convention period.

little pictures in frames. Groups of these smaller objects are displayed in the two glass-doored cabinets, while the larger pewter objects are in a museum display case in the adjoining gallery.

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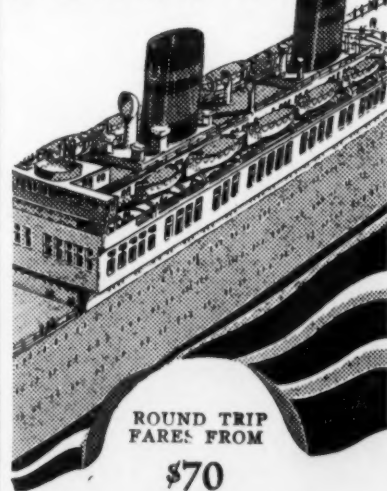
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PHILADELPHIA

The annual exhibition of the alumnae of the Philadelphia School of Design for Women is very comprehensive including as it does not only oils and watercolors, but drawings, etchings, lithographs, wood blocks, jewelry, pottery and a little sculpture. All these are the creations of women who had their early training at this school.

In the group of watercolors, outstanding exhibits are Jessie Harris Charman's rural scenes, F. Bregy's floral study, Constance Cochran's South Sea subjects and Florence Whiting's marines. The oils form a much larger aggregation. Among the notable pictures in this group are Isabel B. Cartwright's "Cowboy," Elizabeth Coyne's landscape and portrait, Cora Brook's characteristic floral studies and Elisabeth Wherry's formalized composition of houses and trees. One of the largest of the canvases is Marion MacIntosh's fine mountainous landscape. Mary Butler, who is also a painter of mountains, contributes an interesting work. Also deserving of special mention are Ethel H. Warmick's Colonial Interior, Arrah Lee Gaul's flower compositions, Oliver Stoner's "Red Riding Hood," and a colorful lithograph by Esther G. Passel.

The most comprehensive showing of Japanese prints ever seen at the Print Club is now on view there through the courtesy of Dr. and Mrs. A. B. Duell of New York. The exhibition includes prints from the middle of the XVIIIth century, when Ishikawa Moronobu was doing his best work, to so late a period as the middle XIXth century, when the art of Hiroshige reached its apogee. The most popularly known of the group,

Hokusai, who was born in 1760, is represented by several of his famous thirty-six views of Fuji, these being some of the great landscapes in which he excelled and which were accomplished rather late in his life. There are also examples by Kiyonobu, Masanobu, Shigenaga, Kiyomasa and Shunsho, who made blocks of actors and scenes from dramas, girls amid cherry blossoms and with various quaint pets, water carriers and courtesans, some of these themes and their method of treatment giving to the artists a place in that school generally known as "The Mirror of the Passing World."

Isoda Koriyasu, who was at his best from 1760 to 1780, is admirably represented by "New Year's Fashions for the Pleasure Quarter." The Chokosai Yeisho print is a sheet from a triptych, showing the first wearing of the imperial hat by Narahira, the poet.

Also on exhibition is a five-panel print, "Tea in a Garden," by Toyokuni, lent by Henry McCarter. It is said to be rare to find all these panels together. The British Museum has this print, but only four panels of it, the one here seen on the extreme right being missing.

The versatile Henry Pitz, who can devote his artistic hand with equal facility to a variety of media, is now to be enjoyed in his oil painting phase at the Edward Side Gallery. In the ten pictures here on view he divides his enthusiasm between American and European themes, but none is of any particular place famous among sightseers. Each, however, is an instance of good, forthright work.

The work of a group of distinguished Philadelphia craftsmen will be shown at the Art Alliance in honor of the American Federation of Arts, which will hold

its annual convention in this city May 22nd, 23rd, 24th and 25th. There will be shown examples of jewelry, enamels, weaving, pottery, batiks, stained glass, medallions and panels and lighting fixtures in iron and silver.

The exhibitors will include E. Maene, Nicola D'Ascenzo, the Willet Studios, J. H. Dulles Allen, Edmund deForest Curtis, Miss Jessie Fairfield Gordon, the Galloway Terra-Cotta Company, Russell Senner, Charles Feurer, Samuel Yellin, Henry Hagert, Douglas Gilchrist, Mrs. LeRoy S. Lyon, Miss Marion Armstrong, Miss Lillian Foster and the Talbots.

An exhibition of paintings by Margaret Ralston Gest and Edith Longstreth Wood is on view for two weeks at the new Dooner studio, 1822 Chestnut Street.

The exhibition of paintings by Mary Butler, at the Little Theatre, will be held over for another week. It includes oils and watercolors done in Ireland, Norway, Maine and the Rocky Mountains.

CINCINNATI

Under the auspices of the Art Committee of the Council of Jewish Women an exhibition of Palestine paintings by Todros Geller opened at the Closson Gallery on May 7th.

The exhibition consists of paintings, portraits and woodcuts; among them are typical canvases by this artist, depicting

DETROIT

Last week at the Hudson Galleries a group of twenty-eight paintings executed by Zoltan de Sepeschy on his recent trip to Europe were exhibited. Among the inclusions were studies of Spanish and French peasants, landscapes and city scenes, all showing Mr. Sepeschy's fresh and spontaneous treatment and pleasing color. This is the first showing of paintings done on this tour.

The Craft's Guild announces a tea and exhibition of lead work designed by Miss Aleene Lowery on the afternoon of Friday, May 17th. The exhibition will continue through the month of May.

During the past week the Detroit branch of Costikan & Company held an important exhibition of Oriental rugs in the Fisher Building. Almost all of the ninety pieces on view were of museum quality and some of them were valued at more than \$100,000. Of especial interest were three Saracenic Ispahan rugs dating from the dynasty of Shah Abbas, and showing an unmistakable European influence in their designs. There was also a rare Geordiz Prayer Rug and another Geordiz which is perhaps the largest of its weave in existence.

Ghetto types and bits of Jewish folklore. Mr. Geller's most individual works are perhaps his paintings of purely Jewish subjects.

SPRINGFIELD

The Spring exhibition of the Artists' Guild of Springfield opened on May 3rd at the Harrison Avenue studio to continue until the 11th. About fifty works are on view, chiefly oils, but drawings, watercolors, arts and crafts are also included.

Among the oils are effective landscapes by Miss Pauline B. Williams, Marion H. Sutton, Max Mielow and Samuel M. Rosenberg. Flower pieces are by Mrs. Minnie M. Williams and T. B. Stephenson. Mary Hall Newman and T. B. Stephenson contributed interesting portrait studies and Harriet A. Ellis a charming figure painting of a young woman. Watercolors are by Ector F. Rosati, Miss Ellis and Dorothy A. Pease; a pastel is by Franz Ahrens, silhouettes by Miss Ellis and wrought iron by Charles H. Wheeler. Miss Pauline B. Williams also shows a group of pencil portraits.

WORCESTER

Two exhibitions opened at the Worcester Art Museum on May 5th. One of these was the Third Annual Exhibition of Modern Decorative Arts and includes pottery, glass, silver, textiles and furniture, as well as a number of prints and drawings and several pieces of decorative sculpture. The other exhibition consists of Photography by Members of the Portland Camera Club and the Worcester Photo Clan.

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CALENDAR OF EXHIBITIONS IN NEW YORK

Ackerman Galleries, 50 East 57th St.—Etchings by Warren Davis, through May.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings and watercolors by Jerome Blum, through May.

American Designers Gallery, 145 West 57th St.—Seven rooms in the modern manner, a home furnishing project for average incomes, until June 15th.

American Women's Association, 353 West 57th St.—Annual exhibition by the Artist Group of the Association, through May and June.

Anderson Galleries, 489—Park Ave.—Recent watercolors by John Wenger; George Luks and his class, to May 18th.

Arden Gallery, 460 Park Ave.—Sixth annual exhibition of the New York Chapter of the American Society of Landscape Architects.

Art Alliance, 251 South 18th St.—"Color-music neo-expressionism" paintings by I. J. Belmont; watercolors by members of the Art Alliance and of the Philadelphia Watercolor Club; contemporary American paintings in the Circulating Picture Club and contemporary American Sculpture, during May. Drawings and prints by Jacques Callot, to May 25th.

The Art Center, 65 East 56th St.—Craftwork shown by the New York Society of Craftsmen and Mexican craftswork shown by the Paine Mexican Crafts Corporation. 8th Annual Exhibition of Advertising Art, under the auspices of the Art Directors Club, to May 31st.

Arts Council, The Barbizon, Lexington Ave. and 63rd St.—Paintings, sculpture and crafts by American artists. Paintings, etchings, sculpture and craftwork by residents of The Barbizon, to May 31st.

Babcock Galleries, 5 East 57th St.—Paintings of California by E. M. Heath, to May 11th. Summer exhibition beginning May 15th; paintings, watercolors and etchings by American artists.

Balzac Galleries, 40 East 57th St.—Paintings by old masters and works of the Impressionists.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Decorative arts, recent accessions and exhibition of collection relating to Napoleon bequeathed by Marion Reilly. Third Annual Exhibition of American Block Prints, assembled by the Print Club of Philadelphia, to August 1st.

Brunner Gallery, 27 East 57th St.—Paintings by Michel Kikoine, to June 1st.

Buchanan Galleries, 556 Madison Ave.—Portraits and flower paintings by Clara Lea Cousins, to May 8th.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Decorative and sporting paintings, through May.

Warren E. Cox Galleries, 744 Madison Ave.—Exhibition of portrait drawings in three crayons and etchings by Frederick T. Weber, to May 15th.

Daniel Gallery, 600 Madison Ave.—Paintings by Blume, Dickenson, Griggs, Kuniyoshi, Spencer and Sheeler, through May and June.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

Downtown Gallery, 113 West 13th Street.—Loan exhibition of paintings by Walt Kuhn, to May 14th. Watercolors by Joseph Pollet and new lithographs by A. Walkowitz, May 14th to 26th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Robert Fawcett and Michael Baxte, and machinistic photographs by Arthur Gerlach, to June 1st.

Durand-Ruel Galleries, 12 East 57th Street.—French paintings.

Ehrich Galleries, 36 East 57th St.—Old masters, contemporary paintings and garden furniture, through May.

Ferargil Galleries, 37 East 57th St.—Paintings by George Leslie Hunter and watercolors by Kay Neilson, to May 11th. American paintings and etchings; garden sculpture and a decorative screen by Gardiner Hale, through May.

G. R. D. Studio, 58 West 5th St.—Paintings by Kenne, Shift, Parker and Tworok, to May 18th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Annual Founders' Show, to August 31st. American Academy in Rome, to May 11th. Recent water oils by Charles Chapman, N.A., to May 18th.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Intimate Gallery, 489 Park Ave.—Five new paintings by Charles Demuth, to May 18th.

Kennedy Galleries, 785 Fifth Ave.—Etchings by French artists, during May.

Keppel Galleries, 16 East 57th St.—Miscellaneous prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Old and modern masters.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters, through May.

Knoedler Galleries, 14 East 57th St.—Etchings by Albrecht Durer, through May.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Howard A. Patterson, to May 14th. Paintings by William Meyrowitz, May 15th to 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Bats by Theona Peck Harris, to May 15th. Antique Italian mirrors, May 18th to June 1st.

Macbeth Gallery, 15 East 57th St.—Portrait drawings by Paul Swan, to May 14th. Selected paintings by American artists, May 15th through the summer.

Macy Galleries, 34th St. and Broadway.—Exhibition by young American artists, during May.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd Street and Fifth Ave.—The Architect and the Industrial Arts; an exhibition of contemporary American design, through September 2nd. Embroideries and costume accessories, through September. Italian liveries with heraldic gal-

loons, beginning May 13th. Japanese surimono, May 13th through June 12th. Japanese ceremonial robes, an exhibition of watercolors, prints, selected masterpieces, and new accessions of prints.

Milch Galleries, 108 West 57th St.—Recent garden sculpture by thirty sculptors, chiefly American and pottery by Clara L. Poillon, to May 15th. Special exhibition of American paintings and sculpture by leading artists, opening May 17th.

Montross Gallery, 26 East 56th St.—Exhibition of paintings by American and foreign artists, through May.

Morton Galleries, 49 West 57th St.—New paintings by Charles Demuth, to May 18th. Variety: paintings, watercolors, etchings and drawings, to May 25th.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the museum by the late Mrs. Leonard G. Quinlin.

National Arts Club, 15 Gramercy Park.—Summer exhibition by the Painter Life Members, to October 1st.

National Association of Women Painters and Sculptors, 17 East 62nd St.—American and foreign scenes, to May 11th. General exhibition, May 13th to June 1st.

J. B. Neumann, New Art Circle, 9 E. 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Public Library, 476 Fifth Ave.—Room 316, annual exhibition of recent acquisitions, during May. Corridor, third floor, early views of American cities. Room 321 exhibition illustrating "The Making of an Etching," until November.

New York School of Applied Design for Women, 160 Lexington Ave.—Thirty-seventh Annual Exhibition, May 15th to 22nd.

New York School of Fine and Applied Art, Broadway at 80th St.—Students annual exhibition, May 17th to 21st.

Newark Museum, 49 Washington St., Newark.—Exhibit of American design in wallpapers, hardware and useful things in metal. Annual Spring Exhibition of the Newark Society of Ceramic Art, to May 13th.

Newhouse Galleries, 11 East 57th St.—Loan exhibition of paintings representative of our collection, through May and June.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Murdock Pemberton, to May 15th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Pratt Institute, Brooklyn.—In the Little Gallery a group of pencil drawings by Ernest W. Watson.

Rehn Galleries, 693 Fifth Ave.—"All figure" exhibition, during May.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of old and modern French masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Forty marine paintings by various artists, during May.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Union League Club, 3 East 39th St.—Last exhibition of the season, political and other portraits, landscapes, figure subjects and sculptures, May 10th to 12th.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—The Wethersfield collection of XVIIth and XVIIIth century English clocks; also a collection of mantelpieces, mirrors and wall lights.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 894 Lexington Ave.—Paintings by Vincent Canade and etchings and lithographs by Arthur B. Davies, to May 11th. Bronzes by Georg Kolbe, to May 20th.

Wildenstein Galleries, 647 Fifth Ave.—Old paintings and works of art.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—Selected group of important masters.

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Ara Pacis of Augustus to Be Reassembled and Restored

By K. R. STEERGE

ROME.—Nineteen centuries ago the Ara Pacis was one of the grandest of Roman monuments and its fragments scattered about in various galleries of Europe still attest, even though separated from one another, the degree of perfection of that Greek art which became Roman.

A great deal has been said in regard to its reconstruction which is now to become an accomplished fact. It was recently announced that the Pope was particularly interested in the work and he has informed the Government that the pieces of the ancient altar which are preserved in the Vatican Museum will be gladly turned over to the authorities in charge of the work. Besides the pieces in the Vatican, there are others in the Roman National Museum in Rome. Still others are in the Louvre and some are in Vienna, while the most important of all are in the Gallery of the Uffizi in Florence.

The Altar of Peace of Augustus was set up at almost the same time as another famous monument, the Theatre Marcellus, which is now undergoing important restoration. Caesar Ottaviano, known as Augustus from the year 27 B.C., who made the familiar assertion that he found Rome of brick and left it of marble, had an inscription cut in the temple of Rome and of Augustus in Agira (today Angora), with these words:

"When under the Consulate of T. Nero and of P. Quintus (13 B.C.) I returned

to Rome from Spain and from Gaul, since everything in those provinces was conducted according to my wishes, the Senate, in gratitude for my fortunate return, decreed to dedicate in the Campo Marzio, to the Goddess of Peace, an altar on which should yearly sacrifice the high magistrates, the priests and the Vestal Virgins."

The various elements existing today were found in the Corso Umberto in Rome (the ancient Via Flaminia), under the Palazzo Fiano, the spot where the Ara will one day be reconstructed. In Florence there are seven large fragments representing the Allegory of the Earth, of the Air and of Water, besides the sacred procession of important Roman personages; three large slabs or tablets with other parts of the sacred procession; a relief with decorations in vines and acanthus leaves, and another relief with ornaments of vines.

An ideal reconstruction of the Ara Pacis was executed by Durm with these fragments and with the others found in the excavations in 1903. He was able to establish that probably inside a quadrangular courtyard surrounded by arcades, the altar rose protected by a wall almost square in form, and 11 metres 60 centimetres by 10 metres 65 centimetres. This wall was of Carrara marble, and was 3.68 metres in height, with two large openings, one to the east and the other to the west.

The relief decorations on the walls were one of the most interesting features. On the outside the decorations were di-

vided by pilasters and there were many representations of small animals and of plants. Along the north and south sides was sculptured a procession of the Roman official world. Allegory and myth inspired the four reliefs on the east and west sides. Among these was the wolf with the twins in the presence of Mars. Everything combined to illustrate the grandeur and prosperity of the Roman Empire and the devotion of its citizens.

The relief with three figures symbolizing the Earth, Air and Water, which is in the Uffizi, is in a fine state of preservation, as are also the other parts there.

If the noble proposal of Pius XIth is realized and the Ara Pacis is reconstructed, Florence will lose these incomparable treasures of art which she has so jealously guarded. It will be a loss to her gallery, but one that will be regarded as unavoidable.

In order to remove these pieces from Florence, however, it would be necessary to break the will of the Princess Palatine Anna Ludovica, who left her family possessions to the State of Tuscany with the understanding that nothing was to be taken from the Medici collections except by exchange. Since 1743 this clause has been considered binding but in such a case as the present an exception would have to be made.

MEMPHIS

The Brooks Memorial Gallery is now exhibiting one group of the extensive show secured through the Art Committee of the Scholastic Awards of Pittsburgh. This group is a part of the exhibition that was sent to Prague last summer where it was hung at the Sixth International Congress for Art Education, Drawing and Art in Industry.

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